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ANCIENT MACEDONIA

LEIVINO DIONIS THE MACEDONIC GOD OF WINE



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Leivino Dionis, Dionysus

Bacchus, Dionyson, Osmion, Pan, Sabazius
Macedonic Deity from Prehistoric Times



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Abstract - The Macedonic cult of *Leivino Dionis* (Paionian *Dyalos*, Lat. *Dionysus*, *Bachus*, *Sabazius*, *Erigona*, *Father Liber*, *Nimrod*, *Tammuz/Dumuzi*, *Zagreus*, *Osiris-Serapis*, *Esmun/Osmion*, *Veles*, etc.) is one of the oldest mythological appearances known to humanity. His name is enshrouded in immemorial timeworn forgotten past. According to his astrological and animalistic attributes, the time frame of his conception coincides with the Zodiacal Era of Bull, which spans between 4th and 2nd millennium BCE. The Macedonic Paionians gave the origin of the primordial theonym *Dyaus/Dyalos*, from a root-word which means 'to shine': *Dya/Da* - 'to', and *Us* - 'rising-up' (like the sun) and/or *Lus/Lux* and *Usvity* - 'incandescent'. Same meaning is to be found in the Sanskrit '*Vas-anta*' - spring, from the word root '*vas*' - shine, heat. Russian prominent linguist Vadim Tsymbursky proposed interpretation of the name *Dionis* on the basis of Macedonic onomastics: "Our God" – '*Douh-naš*' in plain Macedonian. When these first Pre-Indo-Europeans fashioned the other gods out of the forces and forms in nature, this root-name was implied for *Dionis* as well. His primordial cult is strongly associated with the archaic mythological creatures as centaurs, maenads, satyrs, sileni, etc. *Leivino Dionis* was originally a god of the fertility and nature, associated with wild and ecstatic religious rites; in later traditions he was also the god of wine, of ritual madness and ecstatic behavior, who loosens inhibition and inspires creativity in music and poetry. Initiates worshipped him in the *Dionisiac Mysteries*, which were comparable to and intricately linked with the *Eleusian* and *Orpheic Mysteries*, which are again one and the same with the manifestations of most primordial mysteries of the metal working *Cabeiri*¹, mentioned already by Herodotus as thought by Pelasgians² to the men from the isle of Samothrace.

¹ *Caebiri/Cabiri* – ancient idols made of wood; totem poles.

² another name for the Pre-Indo-European inhabitants of Macedonia and Aegean.

Introduction

The immemorial timeworn creation myths of the world, of the Supreme Creator-God of the sky, the Great Mother-Goddess of the earth, the birth of the young Sun-God, myths of the Moon that gets to the earth and turns into a cow, conception of the months as divine creatures, etc., gave us the notion of the beginning of the time, the emergence of the order from the chaos, which have a central role in each nation collective conscience. These primordial myths have deep roots that stretch out to the prehistoric times. They have survived numerous conquerors and influences of various religions, showing sturdy vitality, which is engraved deeply into the subconscious collective memory and traditions of the people. They have nothing in common with the modern day religions, such as the Christianity and Judaism, but they are rather based in the phylogenetic archetypes which are same in all cultures. Evidently, in the past people shared the same ideas about the world that surrounds them. The Macedonic cult of *Leivino Dionis* (Paionian *Dyalos*³; Lat. *Dionysus*, *Bachus*, *Erigona*, *Father Liber*, *Nimrod*, *Pan*, *Osiris-Serapis*, *Sabazius*, *Tarhun*, *Tammuz*, *Zagreus*, etc.) is one of the oldest universally syncretized mythological appearances known to humanity. His name is enshrouded in immemorial timeworn forgotten past. *Leivino Dionis*, whose annual cycle of death and resurrection (that coincide with Summer and Winter



Solstices respectively) were celebrated for millennia across Macedonian Peninsula and wider

³ Hesychius mentions it; his testimony was recently confirmed by an inscription on the basis of a statue from 2nd century BCE found in Kilkis.

Mediterranean region, and are still celebrated even today. He was also worshipped throughout the archaic ages as “*Dionis of the Tree (Pine and Ivy where his sacred plants)*” and supreme god of nature par excellence. The Rhodian oracle declares *Atten* - ‘the Solar Disc’ (Koine *Atys* or *Attis*) to be also *Adonis*, *Bachus*, and *Dionis*, clearly identifying him with (young) sun (i.e. *Ilios*, Etruscan: *Usil*, Lat. *Helios*, Roman: *Sol Invictus*):

*“Magnum Atten placate Deum qui eastus Adonis
Evius est, Largitor Opum, pulcher Dionysus.”*

According to his astrological and animistic attributes, the time frame of his conception coincides with the Zodiacal Era of Bull (Lat. *Taurus*), which spans between 4th and 2nd millennium BCE. The earliest cult images of *Leivino Dionis* show a mature male, bearded and robed, thus suggesting a rather senior, perhaps a primordial supreme deity. The Macedonic Aryans (i.e. *Barb-Aryans*) gave the origin of the syllabic name ***Dyaus*** (Paionian *Dyalos*)⁴, from a root-word which means ‘to shine’: *Dya/Da* - ‘to’⁵, and *Los/Lus/Us* - ‘sun beam, incandescent’⁶. The same



meaning is to be found in the Sanskrit word ‘*Vas-anta*’ - spring, from the IE word root ‘*Vas*’ -

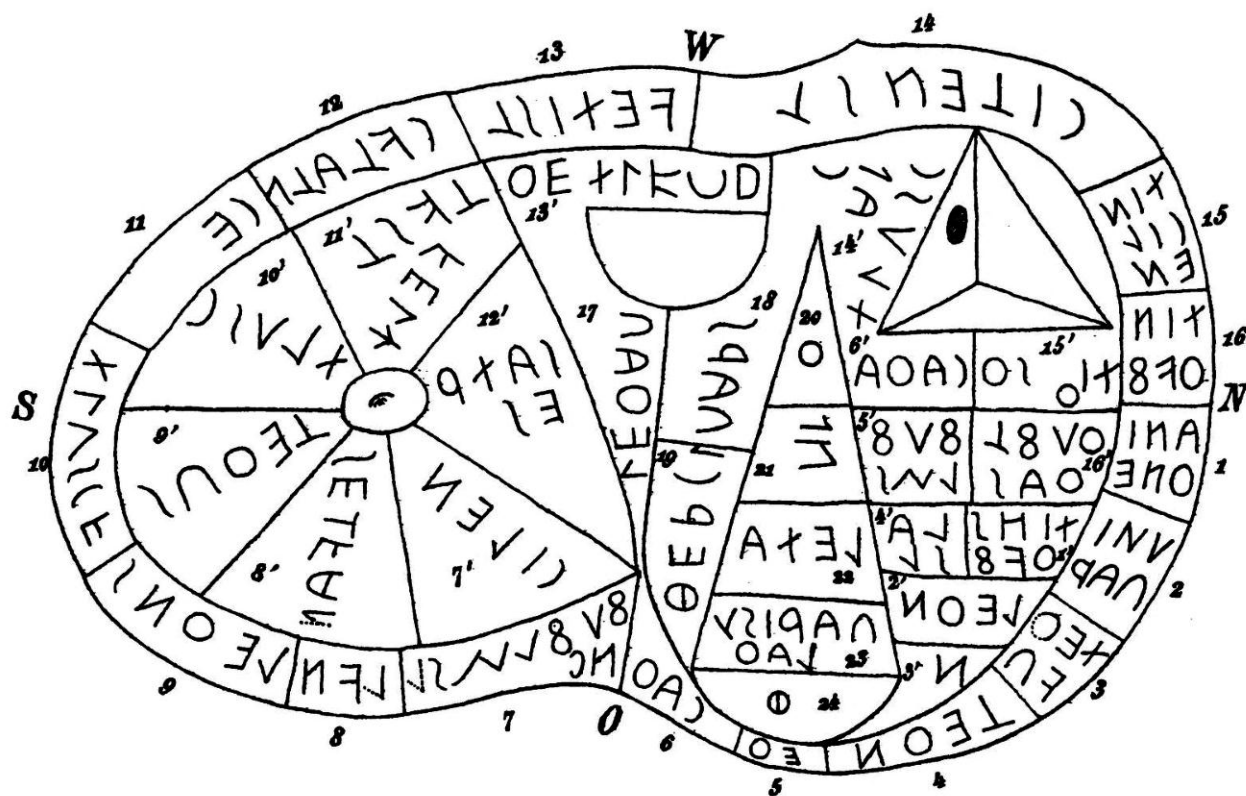
⁴ Today “*Djaolo*” in plain Macedonian, which is regurgitated Latin-corrupted form, with much later denigrating Christian-corrupted connotation: <https://www.etymonline.com/search?q=devil>, <https://translate.google.com/?sl=mk&tl=en&text=сто джаоло &op=translate>

⁵ Modern Macedonian *Da* [dā] - *from, to*; Russian *Dlya* [dlyā] - preposition; eng. ‘to’ - identifying the person or thing affected.

⁶ Today “*Lač*” - ‘sun beam’ in plain Macedonian: <http://www.makedonski.info/search/la%D1%87i>; also *Usviten* [ouswitten] - adjective, *Usvity* [ouswitty] - verb; emitting light as a result of being heated in plain Macedonian; present as ‘*lux-*’ or ‘*lus-*’ in Latin: *lucere* - ‘shine’, *lustrare* - ‘illuminate’.

shine, incandescent.⁷ His other Macedonic name “Zagrei” (Latinized “Zagreus”) means the same: “Zagrei” [intrans.] - ‘heat-up’ in plain Macedonian, comparable only to modern Macedonian words “zagreva”[verb] - ‘heats-up’, “izgreisontse” [vernacular] - ‘sun-rising’ and/or “izgrev” - ‘sunrise’.⁸

He was also known as “Esmun” i.e. “Osmion” - ‘8th (the ‘eight-one’)’ in plain Macedonian; same as the Egyptian moon god *Thoth*, protector of Hermopolis Magna, who had for a title in the inscriptions the sign of the number Eight. “The god *Thoth*,” says Salvolini, “was regarded in ancient Egypt as the protector of the city of Hermopolis Magna; on this account, he everywhere receives in the inscriptions the title which is ‘lord’, followed by the number 8 (adopted by Latin as corrupted form of ‘*Thoth*’ it’s today “*Otto*” - 8 in Italian; hence anglicized “*eight*” too). That the reader may understand the origin of the use of the number eight in the expression of this divine title, it will only be necessary to remind that the (older) Egyptian name of Hermopolis in Coptic reads *SCHMOUN*, as well as in the Egyptian a word identical with this name indicates the number 8 (i.e. “*Osmion*” - the ‘Eighth’ in plain Macedonian).”⁹ This evidenced numerical epithet ‘8’ of *Leivino Dionis* (and/or *Thoth*) has the symbolic and magical meaning of fertility renewal and the eternal cycles of nature. It was fully reapplied in his Etruscan name - *Fufluns*, written 8V8LVNS in Etruscan inscriptions.



⁷ see also Macedonic ‘*Vasiona*’ - space, kosmos.

⁸ <http://www.makedonski.info/search/zagrei> - from the Macedonic root “*Gree*” [verb] - to make or become hot or warm: <http://www.makedonski.info/search/gree>; thus “*izgrev*”- ‘rising heat’ (of the sun) as only the sun rises to heat the earth); compare to Macedonic “*izvor*”- ‘water-source’, from “*iz*”- ‘from’, and “*voda*”- ‘water’.

⁹ Salvolini, ‘Analysis of Egyptian texts’ p.230.

Previous page: **FVFNLSL** (in other inscriptions as **FVFLVNS**; Etruscan name of *Leivino Dionis*) in the lower part of the 'Piacenza liver', written from right to left – "JSNV8V8"

Below: young "ΣNVJ8V8" ↔ **FVFLVNS (DIONIS)** and his earth-mother **ZEMELA (ZEMLJA)** observed by **APVLV (APOLO)** and Pan on flute from an Etruscan bronze mirror



Russian prominent linguist Vadim Tsymbursky proposed yet another plausible interpretation of the name *Leivino Dionis* on the basis of Macedonic onomastics: "Our God".¹⁰ Other etymological and

¹⁰ Based on 'Div/Dio' - god, and 'Ni-Se' or 'Ni-e-se' - 'to-us-is-everything' or 'to-us is everything' – "Dio-ni-e-se" in plain Macedonian. Other proposed evidence of this syncretism is found by linguists on the clay tablets from the Mycenaean period in the name *Di-wo-ny-so*, formed from the IE element *Diwo* - 'Giant, Titan' (as it is known Dionis was the descendent of Titans) and

more plausible explanation is through the IE word root for blow/breath/soul: *Deuh* [duh], as shown in Hittite “*Tuhhai*” - ‘gasp’ (i.e. Macedonian “*Duvai*”), an Old Church Macedonic “*Dusha/Dishe*” - ‘living soul/breath’, and finally as Koine “*Theos*” [deos] - ‘god’ and Latin-corrupted anglicized antonym ‘*Death*’, with its macabre opposite meaning (i.e. ‘de-theos’ - un-soul/breath). When the first Pre-Indo-Europeans fashioned the other gods out of the forces and forms in nature, this ‘soul/breath’ root-name was implied for *Leivino Dionis* as well. His primordial cult is strongly associated with the archaic mythological androzoic forest spirits and creatures as kentaurs, mermaids, minotaurs, satyrs, sileni, etc. *Leivino Dionis* was originally a god of the fertility and nature, associated with wild and ecstatic religious rites; in later traditions he was also the god of wine, patron of ritual madness and ecstatic behavior, who loosens inhibition and inspires creativity in music and poetry. Initiates worshipped him in the *Dionisiac Mysteries*, which were comparable to, and intricately linked with the *Eleusian* and *Orpheic Mysteries*¹¹. The Orpheic fragments contain the oldest specimens of the sacerdotal philosophy of the Macedonians, which are again one and the



Above: Roman mosaic showing Orpheus with Phrygian cap, represented as surrounded by enchanted animals while he sings and plays on his harp

noun *Nyso* - from ‘Nysa’, the holy mountain (today *Mt. Nidže* in Macedonia) where, according to the legend, the *Nysiades* nursed the child Dionis.

¹¹ In the common tradition Orpheus (lat. *Orpheus*) was said to have invented the Mysteries of Dionis. Eumolpus, in his Bacchanal verses, declares: “*He is called Phanetes and Dionysius.*”

same with the manifestations of most primordial mysteries of metallurgic *Cabeiri*, the Great Gods. These Great Gods (i.e. *Cabeiri/Kaveiroi*) are mentioned already by Erodote (Lat. *Herodotus*) as thought by Pelasgians¹² to the men from the isle of Samothrace.

In addition to promising enlightenment if not actual resurrection, all these Mysteries transmitted such skills as wine making, metallurgy, alchemy, mathematics, masonry, astronomy and calendars. But also the alphabet, which was allegedly invented by Orpheus, he too born in Macedonia. This Orpheus did not come in conflict with the cult of Leivino Dionis, he was Leivino Dionis, and he played the rude alder-pipe, not the civilized lyre. Thus Proclus (Commentary on Plato's *Politics*) writes: "*Orpheus, because he was the principal in the Dionisian rites, is said to have suffered the same fate as the god*", and accordingly Apollodorus credits him with having invented the Mysteries of Leivino Dionis.

The Orpheic/Dionisiac mystery cult is one of the most archaic known primordial traditions, and its perpetuated rites syncretized and persisted for centuries in different sanctuaries and temples of the ancient world. This Macedonic cult was so profoundly diffused in Macedonian Peninsula that his worshipers were even called *Maketai* (i.e. *Macedonians* in plain Koine). From the central and northern parts of the Macedonian Peninsula, where it was originally worshiped by Brygians, which spread it as Phrygians across Aegean to Asia Minor; later was again introduced to Egypt by Ptolemy I Sotir, and further to the rest of the Mediterranean world.

Dionis or **Λειβηνο(ς) ὁ Διόνυσος(ς)** [*Leivino or Dioniso* as recorded in the Hesychius lexicon; from "*Lei*" - 'to pour, to spill'¹³, and "*Vino*" - 'wine'¹⁴] – a bull-horned *Leivino Dionis* was the god of wine among all things, and Ancient Macedonians were famous as heavy drinkers. He was also the young (morning) sun, supreme celestial bull of fertility and mythological father of *Macedon*. His primordial cult is strongly associated with the archaic mythological creatures and he is followed by panthers or lions, or even lynx. But he is also the god of life, '*bougenæs*', the divine bull or calf. His epiphanies were Lion, Bull, and Serpent, because these were Calendar emblems of the old tripartite year. He was born in winter as a serpent (hence his serpent crown); became a lion in the spring; and was killed and devoured as a bull, goat, or stag at midsummer. These were his transformations when the Titans set on him. Among the Orchomeneans a panther seems to have taken the serpent's place. His Mysteries resembled Osiris's; hence his visit to Egypt.

The most famous holy places of Leivino Dionis were the ones in the cities of Dion, Thebes and the islands of Samothrace and Lemnos, as well as one mentioned by Homer - the Mt. Nysa¹⁵ (today Mt. Nidže) in the highlands of Upper Macedonia. These were the 'dwelling places' of the great gods from the Orpheic/Dionisiac Mysteries that have been also identified as *Cabiri*, also known as *Daimones*, a various deities distinct from other divine groups as the Phrygian *Kourovantes* (Lat. *Corybantes*), Trojan *Daktiloi*, Danaan *Olympians*, etc. As known, all these places around *Axios*¹⁶

¹² Yet another name for the Pre-Indo-European inhabitants of Macedonian Peninsula and Aegean.

¹³ <http://www.makedonski.info/search/lee#lee/hecb>

¹⁴ <http://www.macedoniantruth.org/forum/showthread.php?t=516>

¹⁵ *Nisa* or *Nyseion*, a mountain not just in one place; it exists namely in Macedonia.

¹⁶ Since in the Latin there's no etymological sense linked to this name, the only plausible is through the earlier Koine term *Axos* (Ἀξος) - tree or timber, which explains perfectly the widely known status of the ancient Macedonian kingdom as the primary supplier of the Aegean coastal cities with

(today river Vardar) were originally inhabited by pre-Hellenic peoples, i.e. the indigenous Macedonic populations, also known as prehistoric *Belasgians* (i.e. *Pelasgians*), and by other post-



factum genealogical exonyms, meant to account for historic hotchpotch divisions of the ancient population by later constructs for the classic period, like the *Illyrians* (of Latin redaction), *Thracians*¹⁷, or *Tribalians*. On the island of Samothrace¹⁸ some of these gods were explicitly

the ship-building material, i.e. wood and resine, that was shipped to the Thermaic Gulf along the river Axios i.e. today Vardar.

¹⁷ Herodotus says "*Thracians have many names depending on where they come from*". Thus we see that "*Thrace*" isn't one specific region, but common noun for different land tracts. It is understood

mentioned by Manasias (*Mnaseas*) of Patara with the following names: - the Great Mother Goddess



Axieroy or *Kaviro* (Lat. *Cabiro*, linked to the goddess *Kubaba/Kibela/Cybele* and/or

that the real “*Thrace*” is meaning a ‘*Tract*’ and is still to this day the name of the different areas/tracts defined to northwest by Istrian peninsula, to northeast by the Mountains of *Stara Planina* (Lat. *Haemus*), and the Aegean Sea in the south. But the people living north of the Haemus Mountains in Mizia (or Moesia) are also considered “*Thracians*” because they spoke the same language. For the same reason, the term “*Thracian peoples*” is used for *Frigian* (or *Phrygian*) people living in Bythinia, i.e. in the Asia Minor part of the straits, as well as for people living north of the Danube, i.e. in those places in the primordial Dacia (Dacia was also called ‘*Gothia*’). Among these conventionally considered “*Thracians*”, and often remembered among ancient historians, the most valued were the *Paionians*, *Frigians*, *Mizians*, *Macedonians*, *Odrysians*, *Bees* and *Goths* (i.e. *Dacians*).

- ¹⁸ Literally the ‘Lone-Tract’ island. The secret identity and nature of the deities venerated at the Samothrace sanctuary remains largely enigmatic, in large part because it was taboo to pronounce their names. Literary sources from antiquity refer to them under the collective name of “*Cabeiri*” (*Kabiri*, *Káviri*), while they carry the simpler epithet of *Gods* or *Great Gods*, which was a title or state of being rather than the actual name on inscriptions found on the site.

*Demeter/Isis*¹⁹; and her children twins - *Axiokersoy* and *Axiokersa*. Their names inevitably suggest strong etymological connection with the ancient name of the main Macedonian inland artery and river-god - *Axios* (i.e. today river Vardar), and once again point to their Pelasgo-Macedonic origin. In Homer's 'Iliad' *Axios* is equally a river god (more likely a goddess, as the word for 'river' and its mental concept in plain Macedonian is feminine by default) that gave birth to *Pelagon*, the eponymous forefather and god of the *Pelagonians*, yet another Macedonic tribe from Upper Macedonia. When ancient texts suggest an ethnicity for the *Kaveiroi/Cabiri*, they are *Brygian/Phrygian*, *Belasgian* (Lat. *Pelasgian*), or *Thracian* (again this conventional misleading term used for different land tracts).

Several other factors also indicate the status of the island of Samothrace as geographical southeastern boundary of the old Macedonic world. Namely, Macedonian settlers populated the island at least as early as the 9th century BCE - early Iron Age settlements on the island show Macedonian mainland styles, and dwellings on Mt. Saos have distinct pre-"Greek" constructions and tribal names. There's also the first-hand most exceptional testimony, in the form of magnificent nearly 3 meters tall statue of the Macedonic goddess of victory *Nika* (or *Nike*)²⁰, commissioned by the Macedonians in 323 BCE to celebrate their naval battle with



Athens in the Hellespont. This battle actually ended in a draw, but ultimately led to the final decline of the Athenian navy and its ultimate fall from the historic stage.

Beside the praised Macedonian dedication represented by the marvelous statue of *Nika*, there are at least three other important Macedonic tributes to the great gods of Samothrace. One is in the form of sanctuary built by Filip III of Macedon and Alexander IV, his nephew and son of Alexander the Great. Then the propylaeum built by Ptolemy II, Macedonian king and pharaoh of Egypt. And there's the rotunda dedicated to Arsinoe, the second daughter and youngest child born to Macedonian king Lysimachus from his first wife, *Nika* (lat. *Nicaea*) of Macedonia. Pausanias includes also *Prometheus* and his son among the *Caveiri/Kaviroi*, and describes them

¹⁹ *Kibele* or *Cybele*; according to the images on the ancient coins from the isle of Samothrace that show *Axiokersa* with the same attributes binding to Kibela.

²⁰ Found in 1863 by M. Champoiseau. Broken into several pieces, it was lying in a rectangular basin located on a windy ridge that overlooked the Samothracian Sanctuary of the Great Gods. Today is in the Louvre Museum, Paris.

as the first generation of inhabitants; Phoitos describes the *Caveiri* from Lemnos as Titans, and the Titans have clear Macedonic attributes that can be seen across the world museums which



posses pieces of classical Macedonian art. A sherd from the Theban *Kaveirion* depicts the emergence of *Pratolaos* from the soil, facing a man and a woman named *Mitos* and *Krateia*, e.g. *seed* and *force*; the *Kaveiros* observes the scene, reclining in Dionysiac form on a symposiastic couch; in the *Kaveiri/Cabiri* by Aeschylus, the two gods welcomed the Argonauts to their island and initiated them in a drunken orgy, etc.



Above: **the statue of Nike from the island of Samothrace, 323 BCE. Today at Louvre Museum**

All these old era pre-christian Orpheic traditions and Dionisiac beliefs have been related to the sensual, spontaneous, and emotional aspects of human and mother nature. Syncretized from the prehistoric realm of the Great Mother Goddess and the celestial Horned God, they were deeply initiatic and mystical cults, meant to transcend exclusive knowledge and emotive ascending. Much later these ancient traditions influenced the Esotericism and Gnosticism in the first centuries of the first millennium AD, and later again flourished into Dualism of the Bogomils and Cathars at the break of the second millennium AD, resulting at the end of the 16th century with the birth of the Protestant movement, including Baptist, Presbyterian, and Lutheran churches. Furthermore, in today modern times these ancient Orpheic/Dionisiac traditions and rites are adopted and still practiced by the secret societies as the "Illuminati", "Freemasons" or "Wika." Characteristic initiation-esoteric rituals which are still practiced in secrecy by these modern movements, and the identification of their initiands with the gods, even today often affects the people in exactly the same manner as several millennia ago.



Above: 'The hand of Sabazius', ritual object used in Dionisiac rites

LEIVINO DIONIS ORIGIN

“For most of the 20th century, the transition from the Bronze to the Iron Age over much of Greece and the Aegean was widely referred to as the ‘Dark Age’. Interpretations of the period in Macedonia, as elsewhere, were often colored by stories of migrations and invasions. Nonetheless, the terminological consensus over the labeling of this uneasy period as a ‘Dark Age’ did not extend to Macedonia; the term Early Iron Age was systematically – and emphatically – preferred instead. The reasons for this idiosyncratic choice are not explicitly referred to in relevant literature, but will be shown to depend on: the conceptual load of the two terms; disciplinary constructs concerning the prehistory of Macedonia; and the different historical trajectories of Macedonia and the southern Greek mainland in the Late Bronze Age.”²¹ – Having this in mind, and further, knowing that all the ancient sources reportedly bring us the testimony of the Cult of *Leivino Dionis* as pre-Hellenic, he was foreign to the Olympian Pantheon of later (so called “Classical”) antiquity of the Semitic *Sellenes* (dubbed “Hellenes”). Athenians were even punished with impotence for dishonoring the god’s cult.²² The occurrence of his name on a Linear B tablet (13th century BCE) shows that he was already worshipped in the Bronze Age, although it is not known precisely when and where his cult originated. However, in all the Semitic *Sellenes*²³ (dubbed “Hellenes”) legends of his cult, he is depicted as having foreign origins.

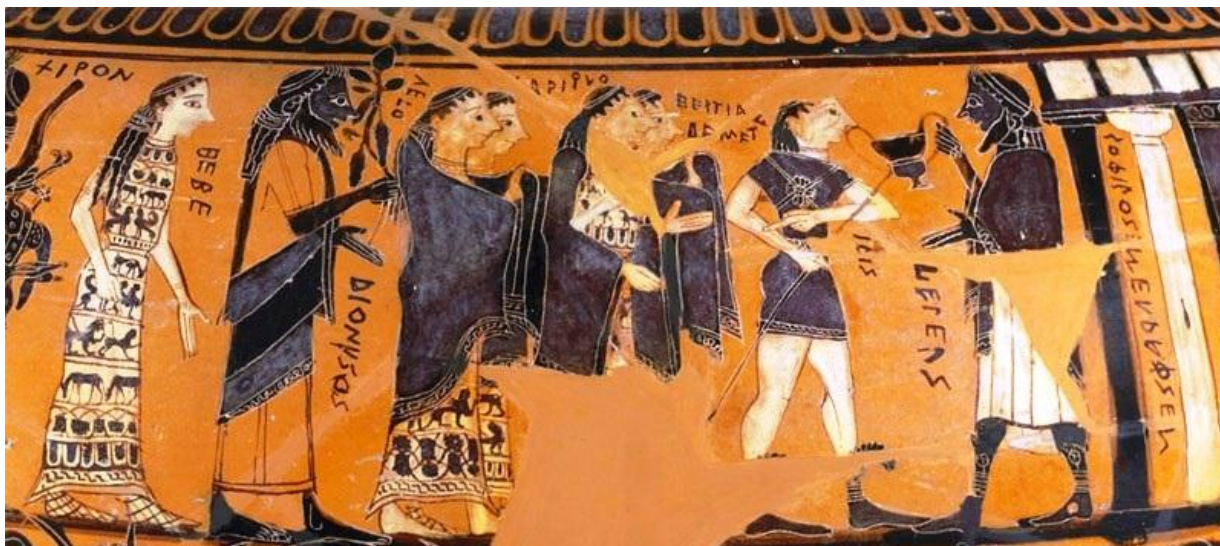
The first recorded historical testimonies of the god, as the one of Erodote (Lat. *Herodotus*), speak of his *Phrygian origin*. And the same Erodote also testifies that the *Phrygians* originated in Upper Macedonia, where they were known as *Brygians*. These Macedonic Barb-Aryans praised him as *Pan*, *Patroos* and/or *Dyaus/Dyalus*. They brought his worship with them when they settled (as ‘Hittites’) in Anatolia already at the beginning of the 2nd and again in the early 1st millennium BCE. His name, thought to be a theonym found in Linear B tablets, shows that he have been worshipped as early as 1500 BCE and probably even earlier. As the *Leivino Dionis*’s Phrygian mother was considered to be *Semela/Zemela*, an earth goddess (Mkd. “*Zemlya*” - ‘earth’), this would make *Leivino Dionis*’ a child of the Earth and Water, which is seen through his attributes as a river god. The mother of *Leivino Dionis* appears in almost all of the accounts as “*the Phrygian Earth Mother Kibela*,” who was reduced at only a relatively late period by poetic license to the role of mortal and the daughter of *Kadmo - Semela*.

Apollodorus, also, had equated *Semela* with *Gea*, confirming again the meaning of the goddess name as ‘Earth’. The Phrygian inscriptions inform us that this goddess was still highly regarded there in AD 200-300. How much greater her significance must have been a thousand years before? Paul Kretschmer pointed out more than forty years ago in a remarkable piece of research that there is undisputable certainty that the name *Semele* could be understood linguistically: ‘*Semela/Zemela*’ as a Macedonic-Phrygian word which was used to characterize the Earth Mother Goddess; that it was related to the Macedonian word ‘*Zemlya*’ - earth, soil.

²¹ "Why was there no ‘Dark Age’ in Macedonia?" by Antonis Kotsonas, Solun Archaeological Museum.

²² <https://www.britannica.com/topic/Dionysus>

²³ From “*Selene*” - ‘migrating’ in plain Macedonian.



The main conclusion of Leivino Dionis's mystic history is the spread of the vine and wine cult over Europe, Asia, and North Africa; and the wine wasn't merit of the Semitic *Sellenic* (dubbed "*Hellenic*") intruders. On contrary, as already mentioned above, the "*Athenians were punished with impotency for disrespecting Leivino Dionis.*"

The prehistoric worship of Dionisiac cult of wine that spread across the Aegean urheimat testifies its origins and oneness with the Macedonic populations in rather unexpected ways. Namely, through the Hittite cultic expression *d(DN)eku - "to drink (a libation to/in honor of) a deity" (i.e. 'to his/her name').²⁴ It is widely known since the ancient times and from the numerous testimonies of ancient authors, that all the Macedonians were heavy drinkers. The phrase "to drink to/in (honor of) a deity [dative]" and *d(DN)eku- "to drink (in the honor of) a deity (accusative)" is part of a larger syntactic phenomenon in Hittite²⁵ and Macedonian, which shows inseparable religious relations and close ties with the larger Macedonic Aegean area. Until today Macedonians use the very same syntactic phrase "*Nalei vo toa/negovo ime!*"²⁶ - '(to) pour/drink(on) in that/this/his/hers name', i.e. to cheer/honor someone's name (god or saint may be) with drink (or libation); from the PIE *lehi- "to pour out, drip", hence the *Leivino Dionis* too. A ritual pouring of a liquid (wine), or grains such as grain or rice, as an offering to a deity or spirit, or in memory of the dead – is still widely practiced tradition in Macedonia. This was originally practiced as obligatory sacrifice to the gods, with animal (and human!) slaughtering, and it is still practiced in more primitive societies and isolated human communities.

²⁴ "Libation" - a drink poured out as an offering to a deity: <https://www.etymonline.com/search?q=libation>

²⁵ "HATTIAN ORIGINS OF HITTITE RELIGIOUS CONCEPTS: THE SYNTAX OF 'TO DRINK (TO) A DEITY' (AGAIN) AND OTHER PHRASES" by Petra M. Goedegebuure.

²⁶ <https://www.youtube.com/watch?v=FSZIU62OYVI>



Above: the “*All Souls*” Day (i.e. “*Duhovden*” in plain Macedonian), libation during Carnival and Lent at the end of the winter, Serres (Aegean Macedonia). Despite being a pagan tradition it is nonetheless covered and furnished by the Christian rites and calendar; the church however continuously disapproves the visit on the graves of the loved ones and distribution of drink and food for their souls

Next page: a priest performing the libation i.e. pouring wine in the grave for the dead soul(s) and for the god(s) during the funeral. Libations were part of all sacrifices, but could also be performed as independent rituals. The Macedonians had different kinds of libation, some were “*poured out entirely and were used for libations to the gods of the underworld, the heroes and the dead,*” others “*pouring of a small amount of liquid for the gods of Olymp,*” that liquid usually being wine, hence ancient Macedonian *Leivino* - ‘pouring wine’



Further, the assertion from different sources that he was a “*Thracian god*” is just another misleading incongruence, confuted by the episode when “*in Thrace Dionis was opposed by Lycurgus.*” What we understand from it is that Leivino Dionis wasn’t ‘turning back to’, but ‘passing through’ that land tract, i.e. “*Thrace*”.²⁷ Thus, he came there (maybe as tourist or as

²⁷ On difference from “*Brygian*”, “*Macedonian*”, “*Paionian*” or “*Pelasgian*”, the “*Thracian*” isn’t a proper ethnonym.* The (multiuse) term ‘*Thracia*’ used by ancient authors as well as their modern counterparts, traced the territory of ‘*Thracia*’ totally differently, depending on whether they referred to ethnic or political boundaries. They differ from source to source. As a geographical name its etymological meaning was “the land (tract)” or “the coast (tract)”. This can be seen from Hecataeus (Hec., ap. Steph. Byz., s.v. Darsioi: *ethnon Thrakion* (‘*Daorsoi*’ were living on the left bank of the river Neretva to the Adriatic coast in Dalmatia). Apollodorus also used the term ‘*Thrakes*’ for ‘*Histri*’ on the Histrian Peninsula (*Istra* in today’s Croatia). These two examples evidenced that this designation had no obvious ethnic connotations, and should be translated as “*Landers*”, “*That-land tribe*” or “*Coastal-tract tribe*”, i.e. a ‘tribe living on some indicated mainland or coastal tract’. This interpretation can be emphasised by data from Herodotus (Her., VII, 185) who describes the Thessalian tribes as “*those Thracians living on the Thessalian Coast along the sea*”. It was very well known to Herodotus’ audience that the Thessalians are not ‘*Thracians*’ in ethnical sense. - [“On the Names of Thracia and Eastern](#)

conqueror), but he definitely wasn't from there. It is clear from all the available information and his interrelation with Orpheus, that the only plausible solution regarding the location of his mythological homeland is offered through his Macedonic origin.

Leivino Dionis was the descent of the Titans, he thus possessed both the untamed nature of the Titans and the divine nature of the gods. The mythical Mt. *Nysa*, where according to the legend he was born, has no precise location in the ancient sources. Various associations with Ethiopia, Libya, Tribalía (i.e. Upper Macedonia), India or Arabia by different authors, it was the mythological place where the Rain Nymphs, the *Hyades*, raised the infant god Leivino



Dionis (or the "God of Nysa"?). Some scholars proposed that the worship of Leivino Dionis came into mainland Macedonian Peninsula from Asia Minor (where the Hittites called themselves "*Naši*" and their language "*Našili*"). Even if so, the origins of Hittites, according to their linguistic and other cultural features, are linked to Macedonian Peninsula as well. The various locations assigned to Mt. Nysa may simply be conventions to show that a romantically remote and mythical land was envisaged. The name *Nysa* may even be an invention in an attempt to explain the god's name. Even Homer mentions the mountain *Nyseion* as the place where *Leivino Dionis*, under the protection of the nymphs, grew up.

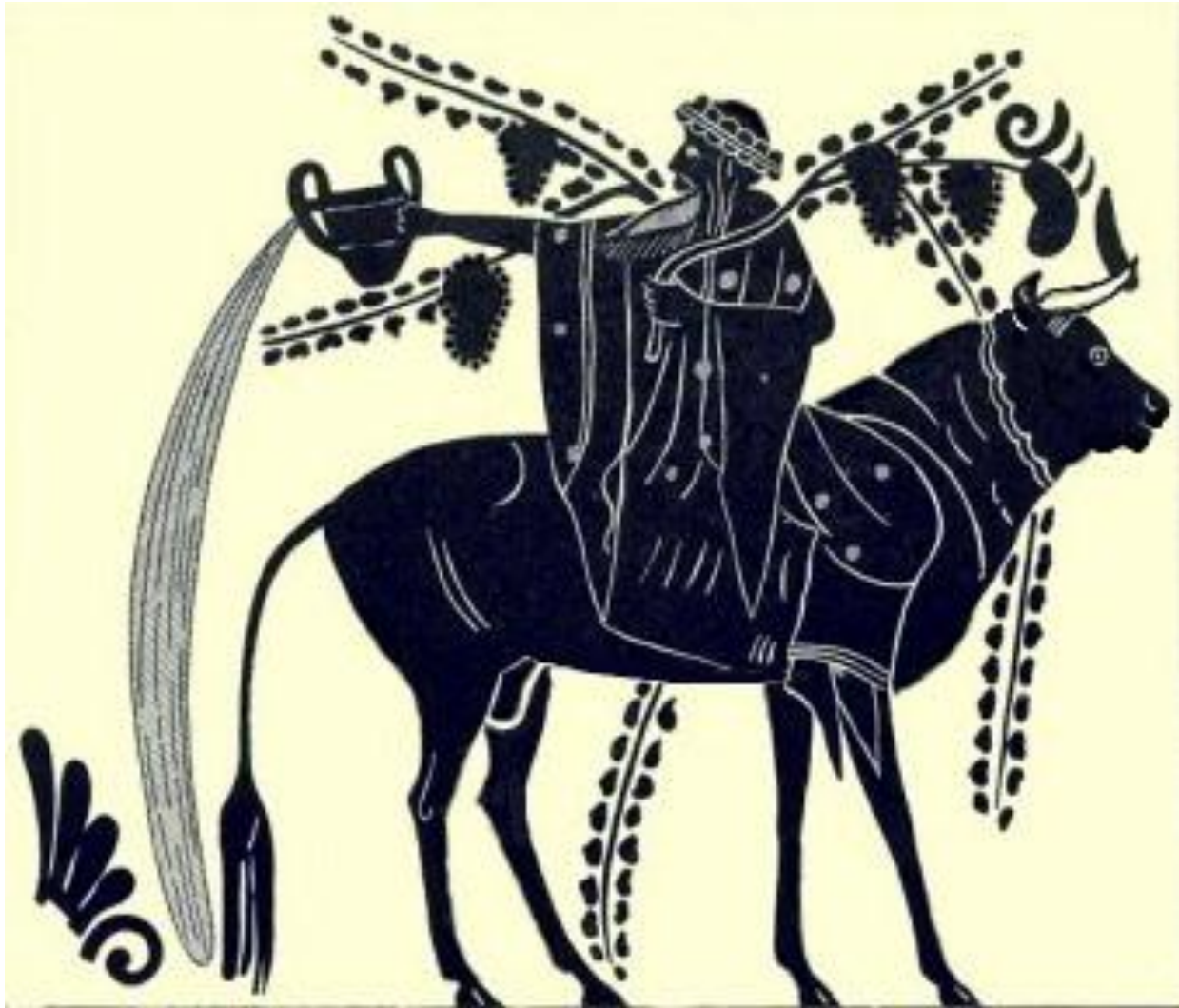
Hesychius of Alexandria (in the 5th c. Roman lexicon) gives a list of the following locations proposed by ancient authors as the site of Mount Nysa: Arabia, Ethiopia, Egypt, Babylon, Erythrean Sea (the Red Sea), Macedonia, Thrace, Thessaly, Cilicia, India, Libya, Lydia, Naxos, around Pangaios (mythical island south of Arabia), Syria. On his return from Mt. Nysa to join his fellow Titans, Leivino Dionis brought the Entheogen Wine. According to Sir William Jones, "*Meros is said by the Danaans to have been a mountain in India, on which their Leivino Dionis was born, and that Meru, though it*

[Macedonia", ΚΡΑΤΙΣΤΟΣ, Сборник в чест на професор Петър Делев, София, 2017, pp. 75-82 N. Proeva 2017.](#)

* This term is actually a misused form of the word 'Tract'; thus, the adjective "*Thracian*" describes a 'person from a (generic) land tract', like 'coastal', 'hillbilly', etc.

generally means the North Pole in Indian geography, is also a mountain near the city of Naishada or Nysa, called by the geographers 'Dionisopolis', and universally celebrated in the Sanskrit poems". – The plain Macedonian etymology of the root word "Nisa" i.e. "Niska" means 'low, small' (mountain, hill).

After the death of Alexander the Great "Nysa" was personified as Leivino Dionis' nursemaid, and she was said to be buried at the town of Scythopolis (today Beit She'an in Israel), which claimed Leivino Dionis as its founder. According to summarized indications and survived ethnonyms and toponyms, Mount Nysa is most probably today Mt. Nidže²⁸ in Republic of Macedonia. Bull-horned Leivino Dionis, as nature god, was also closely associated



with the trees and animals. This also points again on his Macedonic origin, as ancient Macedonia was famous across the whole Mediterranean for its dense forests and timber export. Some scholars tend to depict his cult as "Thracian", but this conventional exonym-term is once again 'out of place', a misleading construction of much later date. Imposed by foreigners, and unknown to the people that tends to describe, "Thracian" represents another non-indigenous

²⁸ <http://www.exploringmacedonia.com/nidze-mountain.nsp>

term²⁹ which defines particular geographic region, explicitly - the coastal line of the northeastern Aegean³⁰, but not the people. Same like the Roman “*Graecus*” or “*Illyricum*” – imported Latin terms inserted as foreign “ethnic” identifiers for different groups of different



peoples only by the conventional historiographers, exonyms meant to account for historic divisions among the Macedonic and other tribes by later authors. They were completely foreign to the factual indigenous population and its communities in the Macedonian Peninsula.

The strongest confirmation of the falsity to the “*Thracian*” premise comes from the undeniable argument of the preserved words of the so-called “*Thracian*” language, and its striking sameness with the Macedonian. Here below is an example of the remaining “*Thracian*” glossary, and as the following hypothetical sentence shows, constructed entirely from known “*Thracian*” words – it is one and same with today Macedonian:

Thracian: **SERDE GORD, AS BRUZA DADON ZELKIA ANA DZVERI OSTA.**

Modern Macedonian: **SREDE GRAD, YAS BRZO DADOV ZELKA NA DZVER USTA.**

²⁹ Comparable only to the American “*Indians*”, called like that because the Europeans first thought that the new continent was India.

³⁰ The toponym “*Thrace*” has been misused by ancient and today authors with inadequate geographical, ethnic, political, even cultural meanings. Herodotus clearly wrote: “...the Thracians bear many names, according to the region they lived, but they all have the same customs, except the Gethae, the Thrausi and those who dwell above the Crestonians (Her. 5.3.2).” – Why they “bear many names”? Because the “*Thracian*” is a term without ethnic connotations, comparable to “*Stranger*” or “*Foreigner*”. In the earliest times, the entire tract north of the Aegean Sea was contained under the name “*Thrace*”: the European areas north of Tessaly, coastal Macedonia and Chalcidice peninsula until the Scythians to the northeast (Steph. Byz., s.v. Skythai; cf. Amm., xxvii, 4, § 3). In this sense, “*Thrace*” denoted a ‘Land Tract’, thus general geographical meaning, not ethnic. – “...(Orpheus) in the mythological tradition he was a “*Thracian*”, even though in the historical period his place of origin, Leibethra on the foothills of Mt. Olymp, was part of Macedonia. In ancient times, “*Thrace*” was the „country of the Other” („A foreign land-tract”). The wine god Leivino Dionis was reputed to come from “*Thrace*”, as did the god of war, Ares, even though we know from Mycenaean texts that both these gods were already fully part of the “*Greek*” pantheon in the later 2nd millennium BCE. So “otherness” is an important (non-ethnic) aspect of Orpheus mythological persona.” - Jan N. Bremmer “Initiation into the Mysteries of the Ancient World”, p. 56.

(English translation: *In the middle of the city, I quickly gave cabbage to the beast mouth.*)

And as we know the possession of a common language (in this case Macedonian) is what defines a nationality. Thus, the misleading categorization as “*Thracian*” remains a purely speculative construction of the conventional historiography.

According to the common popular tradition Leivino Dionis native place is Ovče Pole³¹ in the Borean Upper Macedonia (i.e. Paionia), from where along the river Strumon (modern day Struma river) the wind Boora brings storms in the Strumaic Gulf and across the Aegean Sea. From a historical perspective, the Proto-Indo-European Pelasgians, a Macedonic people par excellence, from whose land he was said to have emerged, were actually *Hyperboreans*. According to ancient sources the *Hyperboreans*³² were “*a race worshipping the Sun-god and living in a land of sunshine and plenty beyond the north wind*”. But, in normal circumstances a wind isn’t something upon which one can hold on for orientation in space. “*North wind*” can be any wind anywhere north from the Antarctic till the North Pole, and definitely it is not something to rely on as an orientation point. Off course, the ancient authors weren’t so ignorant to dissipate a tangible location of some particular place by blowing it to the wind. However, the particular wind Bora, by which supposedly the Hyperboreans got their exonym name, is still blowing from north in the Thermaic and Strumaic gulfs of northern Aegean Sea. So, the place from where this quite regular and local wind blows it cannot be far from there, and that’s not “*far north*” by any means. Actually, the location, as probably originally given by the ancient authors, as expected, wasn’t a wind in the first place, but a mountain from where its name originates. It is the Mt. Bora in Almopia (between the ‘Aegean’ or ‘Lower’ Macedonia and ‘Upper’ Macedonia) from where the wind *Bora* blows and from where it gets its name. And in those ancient times, having in mind the ‘velocity’ of the means for transport and communication, this was considered very far-far north from, lets say, Peloponnesus. Thus, the “*far north*” fable of *Hyperboreans* (by today means) wasn’t so far north after all. Instead it is a simple hyperbolical exaggeration by a long shot, and “*beyond the north wind*” is obvious and rather poetic animation than a solid reference for a real place, which, on contrary, was and still is there – the Mt. Bora/Vorei (still a mountain, not a wind!).

³¹ ‘*Ovče Pole*’ – ‘The Ovine Plain’ in modern Macedonian language. Serbian scientist Ljubomir Domazetović proposes yet another birthplace of Dionis more northwest in Budva, today Montenegro.

³² From “*huper*” – ‘beyond,’ + “*bora*” (lat. “*boreas*”) – ‘north wind’, but in reality a mountain.



Above: the Mt. Bora (today Mt. Vorei/Pajak) in Almopia, Lower Macedonia. North from there was actually *Hyperborea* (i.e. ‘Upper-borea’), which is now erroneously and hyperbolically considered as “far-far north” (comparable only to “never-neverland”)

In the 2nd millennium BCE these Hyperborean-Pelasgo-Macedonic tribes moved across the Hellespont in Asia Minor, and founded the Hittite Empire, and in the 9th century BCE once again, as Paionian Brygians – they founded the kingdom of Phrygia. In the Homer’s ‘Iliad’ they were known as “growers of the wine”. According to Heisychius, *Dionis* was the son of *Dyaus/Dion* and *Aithyia*. Most probably his name is the corrupted form of Macedonian phrase ‘the son of Dion’ i.e. “*Dionov-sin*” in plain Macedonian, thus erroneously transliterated as “*Dionysin*” and further as corrupted Latin “*Dionysus*”. The testimony of Jordanes in AD 551 in his ‘*De origine actibusque Getarum - Getica*’ clearly summarizes this unrestricted continuity of the Macedonian language:

“...everyone knows and has noticed that the tribes are used to taking many names. The Romans take over the Macedonian names, the “Greeks” - Roman, the Sarmatians - Germanic, the Goths - mostly Hunic”.³³ - This timing sequence leaves no room for any doubt about the chronological order of mentioned names, and speaks for the priority of the Macedonian language before the Latin and other ancient idioms.

According to other sources Leivino Dionis was the son of *Kadmo* and *Harmonia*. In later traditions he is the *Amon-Zeus*, *Adonis*, *Ilios* and *Osiris-Serapis*, and also *Deuspater* (i.e. *Jupiter*) or *Liber Pater* to the Romans. We find him as complex-described in the Orphic hymn:

*“Haste, blest Dionis, of the thunderbolt
Engendered, Bassarus or Bacchus called,
Bull-visaged, king of many names and powers.”*

Leivino Dionis passage from Macedonian Peninsula through Asia Minor until India is strongly testified by Macedonic and Hittite artifacts of his worship, like the numerous stone

³³ ‘*De origine actibusque Getarum - Getica*’ by Jordanes (485-551), page 11:
<https://archive.org/details/jordanas-apie-getu-kilme-ir-zygius-2017/page/10/mode/2up?q=Rom%C4%97nai+>

reliefs and bronze-thyrsus objects and figurines, exclusively typical for his cult. The Thyrsus, a staff or spear tipped with an ornament like a pine cone, has many different interpretations and forms as well, from “Sun-symbol”, “*Flower of life*”, and “*Flower of Donkey thistle*”, till “*Beehive*” and Romeian “*Labarum*”.



Above: Hittite ritual "sun symbol" (2200-1000 BCE bronze artifacts)³⁴, and (lower row) the same geometrical design on a marble slab in the court of St. Demetrius church in Macedonian capital Skopje, and another engraved on a stone slab discovered in the city of Kočani, Republic of Macedonia

Identified with many other savior-gods, Leivino Dionis was also called *Zagreus* (heat-shiny)³⁵, *Sabazius*, *Adonis*, *Antheus*, *Bromius*, *Esmun/Osmion*, *Zalmoxis*, *Osiris* (later equaled to

³⁴ also commonly known today as “*the flower of life*”, most probably symbolizing the sun, or a two-dimensional bronze symbol-imitation of a pine cone from the tip of the *Thyrsus*, i.e. the Bacchic staff carried by Dionis and his Macedonic followers.

³⁵ *Zagrea* – ‘heats’ in plain Macedonian.

‘Orion’)³⁶, *Pentheus*, *Pan*, *Liber Pater* or “the Liberator.” One of his appellations, *Adonai*, corresponds to *Adonis*, *Adis* or *Attis*, a Phrygian god of the underworld, or Phoenician supreme god *Adodus*, ruler of the gods. Both *Adonis* and *Adodus* (i.e. *Baal-Hadad*) were deities who were brought back from the underworld by the intervention of *Aphrodite*. This suggests that their cults were probably based on the *Tammuz/Dumuzi* cult imported from Babylon, yet another theophoric reflection of the same god - *Leivino Dionis*. The chief god with the Assyrians, as Macrobius relates (*Saturnalia* l. 1. c. 24.), was also called *Adad*; which, he says, signifies “the one”; and with the Phoenicians, *Adodus*, the king of the gods (*Sanchoniatho* apud Euseb. praepar. Evangel. l. 1. p. 38.); the same with אֶחָד- ‘one’.³⁷

Later more common myths said that he was the son of *Amon Zevs* and *Zemele* (Lat. *Semele*) the daughter of *Kadmo* the 'Phoenician' and *Harmonia*³⁸. Kadmo caught his first glimpse of his bride while she was being initiated on Samothrace, carried her off, and so established the



custom of searching for the girl in the island's festivals. Leivino Dionis appertained to their primordial Belasgian-Macedonic pantheon, and when adopted by the later traditions it was also

³⁶ Because the sun-god *Osiris* in ancient Egypt was related to the constellation which today is known as ‘Orion’.

³⁷ “A Body Of Doctrinal Divinity” by John Gill, D.D.

³⁸ Accordingly there's the archaeological site of the ancient city *Harmonia* in the eastern parts of today Republic of Macedonia, maybe her native town;

believed that he dwelled on Mt. Olymp in Asia Minor too³⁹. Consequently, because of this his second or third home, many scholars has sought the 'Anatolian' roots for the initiation rites (*Teletai*) and cultic practices (*Orgya*) entailed upon Leivino Dionis' believers. In the city-states on Peloponnesus the Macedonic cult of Leivino Dionis was at first rejected by the new Semitic Danaan settlers, because of its foreign-to-them origins and its wild, drunken rituals.

Diodorus Siculus says that the mysteries of *Leivino Dionis* are identical with those of *Osiris*, and that the *Isis* and *Demetra* mysteries are the same also, the only difference being in the names applied to the deities. "*Osiris*", says Erodot, "*is named Dionis by the Macedonians.*" Diodorus (III. 67) further mentions another tradition, according to which Leivino Dionis was



a son of *Ammon* and *Amaltheia*, and that *Ammon*, from fear of *Rhea*, carried the child to a cave in the neighbourhood of mount Nysa.

The Leivino Dionis, to whose worship the Orphic and Bacchic rites were annexed, was the Chthonian deity, *Dionis Zagreus*, closely connected with *Demeter* and *Cora*, who was the personified expression, not only of the most rapturous pleasure, but also of a deep sorrow for

³⁹ This belief was due to the mentioned migration of the Macedonic tribe of *Brygians*, at the beginning of first millennium BCE, which were renamed into *Phrygians* when they moved from Macedonia to Asia Minor. With them they brought also their beliefs and traditions.

the miseries of human life. The Orphic legends and poems related in great part to this Leivino Dionis, who was combined, as an infernal deity, with Hades. Upon these the Orphic theologians founded their hopes of the purification and ultimate immortality of the soul. But their mode of celebrating this worship was very different from the popular rites of Bacchus. The Orphic worshippers of Bacchus did not indulge in unrestrained pleasure and frantic enthusiasm, but rather aimed at an ascetic purity of life and manners.

According to yet another myth Leivino Dionis was said to be the son of *Thiya* (in this version a daughter of either *Semela* or *Persephona*). The migrating Brygians brought the Leivino Dionis/Sabazius cult with them when they settled in Anatolia as Phrygians in the early 1st millennium BCE, thus, the god's origins are to be traced in Macedonia, or more specifically in Pelagonia and Paionia regions in Upper Macedonia (today R. of Macedonia), the Phrygian's ancestral homeland. Though the Phrygian *Sabazios* it was indistinctively interpreted as both *Leivino Dionis* and *Bachus* even in the Roman times, where representations of him show him as a horseman god, wielding his characteristic staff of power. Accordingly, the Macedonians were noted as able horsemen, horse-breeders, and horse-worshippers well into the time of Filip II and Alexander III of Macedon. The regional prowess of the Macedonic cavalry warfare was at its



greatest with the Macedonian perhaps greatest king, Alexander III, who swept aside all opposition in his great surge of conquest during the 4th century BCE. Thanks to his father Filip

II, who was the creator of the first professional military-trained cavalry, in function of the army as a whole, in human history.

More south the Cretan Dionis was linked not only with *Osiris*, but also with *Tammuz* of Babylon, *Ashur* of Assyria, *Attis* of Phrygia, *Agni* of India and his twin-brother *Indra*. Each of these deities was apparently a developed form of the most primitive Horned-god culture, who was a deity of love, fertility, and vegetation; he symbolized the grass required by pastoralists, the fruit of wild and cultivated trees, the spring flowers, and the corn; in short, he was the provider of the crops and food-supply, and he was the life-principle in the food. The Cretan god was the son of the Great Mother Goddess who has been identified with *Rhea*. Apparently he also became her husband. Same as Dionis - Osiris was the son of *Isis*, or of *Isis* and *Nepthys* - “the bull begotten of the two cows *Isis* and *Nepthys*”.

In the ancient Macedonic inscriptions he was a supreme deity, described by superlative double-nomination “*Bogo Bogo*” (i.e. ‘god god’)⁴⁰ represented by double ideogram-symbol made of three vertical lines: III III. This double-title nomination is still vividly present in the Macedonian language, where, for example, the supreme Archbishop of today Macedonian Orthodox Church - Ohrid Archiepiscopacy (MPC-OA) is still nominated by his double epithet-title “Gospodin Gospodin” (*Sire-Sire*). The testimony of this Leivino Dionis’ double epithet-title can be seen (the picture below) as tattoo from a frozen mummy, dating some 5300 years ago, found under the ice on the slopes of Višna Gora (i.e. ‘*High Mountain*’; Slovenian: *Višgorje*; German: *Winschgau*) in Tyrolian Alps.

⁴⁰ Double titles still present in the Macedonian language in the nomination of the head of the Macedonian Orthodox Church - Ohrid Archiepiscopacy (MPC-OA) - ‘Gospodin Gospodin’ (eng. ‘Sire-Sire’).



Above: **The Neolithic primordial-epithet bisyllabic name of Dionis (Bo-GO) tattooed as (from right to left) the “Lord Lord” (III III) and “(the) Lord/God First” (III)**

LEIVINO DIONIS' NAMES, ATTRIBUTES & WORSHIP

The subject of *Leivino Dionis* is extremely complex and baffling. Bull-horned, god of the woods and open range, widely known in the later tradition as the 'God of Wine', the imagery of Leivino Dionis had a whole plethora of different attributes. The problem is utterly complicated by the fact that he appears in both sexes and at least four different characters: 1st, as the respectable patron of the festivals, theatre and the arts; 2nd, as the effeminate, even female, yet fierce and phallic mystery-god of the bloodthirsty Maenads; 3rd, as the mystic deity in the temples of Earth-goddesses *Axiokersa*, *Demetra*, *Kibela/Kubela/Cybele*, etc.; and 4th, as the divine savior who died for mankind and whose body and blood were symbolically eaten and drunk in the eucharistical rituals of the Orphic celibates. Beyond this, almost all Barb-Aryan nations had their own versions of *Leivino Dionis* under many names. And yet there is a simpler explanation: *Attis*, *Adonis*, *Bachus*, *Bromius*, *Erigona*, *Tammuz*, *Osmion* ('8th'), *Pan*, *Sabazius*, *Serapis*, *Zalmoxius*, *Zeus*, and *Orpheus* himself – are all replicas of their grand primordial '1st God-God' archetype of Bull-horned *Leivino Dionis*, and the variations which appear among them resulted from the transplantation of the god from one region to another.



6) Taurobolienaltarrelief mit der Göttermutter und Attis (nach
Zoëga, Bass. 1 Tav. 13).

The mystery cult of Leivino Dionis is one of the most intricate and oldest mythological appearances known to humanity. His name is enshrouded in immemorial timeworn forgotten past. According to his astrological and animistic attributes, the time frame of his conception coincides

with the Zodiacal Era of Taurus (Bull), which spans from 4th to 2nd millennium BCE, but the symbols with his attributes, maybe marking him as a god under yet another name unknown to us, were found even earlier. “As/Az” – ‘The 1st’ was yet another if not the first of his appellations,



before attacking the ‘Titan/Theos/Deus’ adjective in front of his syllabic original name. The Macedonic Aryans (i.e. *Barb-Aryans*) gave the origin of the syllabic name **Dya-Us** (Paionian *Dyalos*), from a root-word which means ‘soul-shine’, divided in elementary syllables: *Dua/Douh* - ‘soul’⁴¹, and *Us/Lus* - ‘ascent’ and/or ‘incandescent’ (like the sun)⁴². Same meaning is to be found in the Sanskrit word ‘*Vas-anta*’ - spring, from the IE word root ‘*vas*’ - shine, heat.⁴³ His other Macedonic name “*Zagreī*” (Lat. “*Zagreus*”) means the same: “*Zagreī*” [intrans.] - ‘to heathen-up’ in plain Macedonian, comparable only to modern Macedonian verb “*izgree*”- ‘rising’⁴⁴ and noun “*izgrev*” [vernacular] - ‘sunrise’.⁴⁵ Also known as “*Esmun*” i.e. “*Osmion*” - the ‘eight-one’ in plain Macedonian, as the number ‘8’ is the regenerative one. Likely, the Egyptian moon god *Thoth*, protector of Hermopolis Magna, had for a title in the inscriptions the sign of the

⁴¹ Modern Macedonian “**Duh**” [dūh] - *soul, breath*; Russian “**Dlya**” [dlyā] - preposition; eng. ‘to’- identifying the person or thing affected.

⁴² “**Usviten**” [ouswitten] - adjective, “**Usvity**” [ouswitty] - verb; emitting light as a result of being heated, ‘heated-up’ in plain Macedonian (see also *Uspenie* - ‘ascension’); *Usil* - the Etruscan sun-god; present as ‘*lux-*’ or ‘*lus-*’ in Latin, from Macedonian “*L’č*” - ‘light’: <http://www.makedonski.info/search/14>, hence *lucere* - ‘shine’, *lustrare* - ‘illuminate’, etc. <https://glosbe.com/en/mk/incandescent>

⁴³ see also Macedonic ‘*Vasiona*’ - space, kosmos.

⁴⁴ <http://www.makedonski.info/search/izgree>

⁴⁵ <http://www.makedonski.info/search/izgrev> from Macedonic word “*Gree*” [verb] - to make or become hot or warm; thus “*izgrev*”- ‘rising heat’ (of the sun) as only the sun rises to heat the earth; compare also to Macedonic “*izvor*”- ‘water-source’, from “*iz-*”- ‘from’, and “*voda*”- ‘water’ <http://www.makedonski.info/search/izvor>

number eight too. “*The god Thoth,*” says Salvolini , “*was regarded in ancient Egypt as the protector of the city of Hermopolis Magna; on this account , he everywhere receives in the inscriptions the title which is ‘lord’, followed by the number 8 (adopted into Latin as corrupted form of ‘Thoth’ it’s today “otto” - 8 in Italian;*⁴⁶ hence anglicized “eight” too). *That the reader may understand the origin of the use of the number eight in the expression of this divine title, it will only be necessary to remind that the (older) Egyptian name of Hermopolis reads SCHMOUN (i.e. “Osmion/Osum” - ‘eight’ in plain Macedonian), in the Coptic as well as in the Egyptian a word identical with this name indicates the number 8.*”⁴⁷ It can only be presumed that Dionis/Thoth was the 8th in rank of the categorization of gods. Who were the other original seven numbers of the 7 Great Gods or *Cabeiri/Kabiroi* we can only guess (there are some clues that the Sky-father god and thunderer Dzevs was probably “6th”, and Apolon was “7th”...).

How intricate and multilayered the personality of this god was can be seen by many different avatars adopted by a number of ancient tribes.⁴⁸ As *Sabazios* (Koine: Σαβάζιος) he was the nomadic horseman and Sky-father god of the Phrygians and “*Thracians*”⁴⁹. In Indo-European languages, such as Phrygian, the *-dze(us)* element in his name derives from the PIE *dyaus-, a common precursor of Latin ‘*Deus*’ (‘god’). Though the ancient authors interpreted Phrygian *Sabazios* as both *Dyaus* and *Dionis(us)*, representations of him, even into Roman times, show him always on horseback, as a nomadic horseman god, wielding his characteristic staff of power.

⁴⁶ Example: “*Ottocento*” – literally ‘800’ (shortened from ‘milottocento’ - 1800), used with reference to the years 1800–99.

⁴⁷ Salvolini, ‘Analysis of egyptian texts’ p.230.

⁴⁸ The list of his names: http://oidromoitoukrasioukaitoudionisou.blogspot.com/2015/04/blog-post_22.html

⁴⁹ The toponym “*Thrace*” has been misused by ancient authors with different meanings: geographical, ethnic, political, even cultural. Herodotus wrote: “...*the Thracians bear many names, according to the region they lived, but they all have the same customs, except the Gethae, the Thrausi and those who dwell above the Crestonians* (Her. 5.3.2).” In the earliest times, the entire tract north of the Aegean Sea was contained under the name “*Thrace*”: the European areas north of Tessaly, coastal Macedonia and Chalcidice peninsula until the Scythians to the northeast (Steph. Byz., s.v. Skythai; cf. Amm., xxvii, 4, § 3). In this sense, “*Thrace*” denoted a ‘land tract’, thus utterly general geographical meaning, in no way ethnic. Homer mentions them in the Trojan Catalogue, and again in the Trojan army. They have no recognized place among the Semitic “*Greex*”. Thus the word “*Threx*” appears to mean ‘Highlander’, in opposition to “*Pelasgoi*” as ‘Lowlander’. “...(Orpheus) *in the mythological tradition he was a “Thracian”, even though in the historical period his place of origin, Leibethra on the foothills of Mt. Olymp, was part of Macedonia. In ancient times, “Thrace” was the „country of the Other” („A foreign land-tract”). The wine god Leivino Dionis was reputed to come from “Thrace”, as did the god of war, Ares, even though we know from Mycenaean texts that both these gods were already fully part of the “Greek” pantheon in the later 2nd millennium BCE. So “otherness” is an important (non-ethnic) aspect of Orpheus mythological persona.*” (Jan N. Bremmer “Initiation into the Mysteries of the Ancient World”, p. 56). Highlanders/Thracians existed diffusively, like did the Pelasgians, among the Semitic “*Greex*” settlers; they were redefined as ‘ethnicity’ in the mythological designations of the later transcribers. We have yet a third example. The tribe of *Kaukones* appear in the ‘*Iliad*’ as part of the Trojan force. They are nowhere found in the Greek host, or in the Greek Catalogue.



Above a mosaic of Epiphany of Leivino Dionis from the Macedonian holy city of Dion

It seems likely that the migrating Brygians/Phrygians brought *Sabazios* with them when they settled in Asia Minor in the early first millennium BCE, and that the god's origins are to be looked for in Macedonia and Thrace. "*Sabazios... is the same as Dionis(us). He acquired this form of address from the rite pertaining to him; for the barbarians call the bacchic cry 'sabazein'. Hence some of the Greeks too follow suit and call the cry 'sabasmos'* ⁵⁰; thereby Dionis(us) [becomes] *Sabazios*. They also used to call 'saboi' those places that had been dedicated to him and his Bacchantes (i.e. Maenads)... Demosthenes in the speech 'On Behalf of Ktesiphon' mentions them. Some say that Saboi is the term for those who are dedicated to Sabazios, that is to Dionis, just as those dedicated to Bakkhos are Bakkhoi. They say that Sabazios and Dionis are the same. Thus some also say that the Phrygians call the Bakkhoi Saboi."

The single most famous piece of ancient literature with a Dionysiac theme, Euripides' "Bacchae", was written and performed for the first time in Macedonia in the late 5th century. Among the most spectacular objects excavated in Macedonia in the past century is a large, 4th-century gilded-bronze vessel for mixing wine called the Derveni Krater, which is covered in embossed panels that depict episodes from Dionysiac myth.

⁵⁰ "Soblaznuva" - 'lusting' in plain Macedonian: <http://www.makedonski.info/search/soblaznuva>

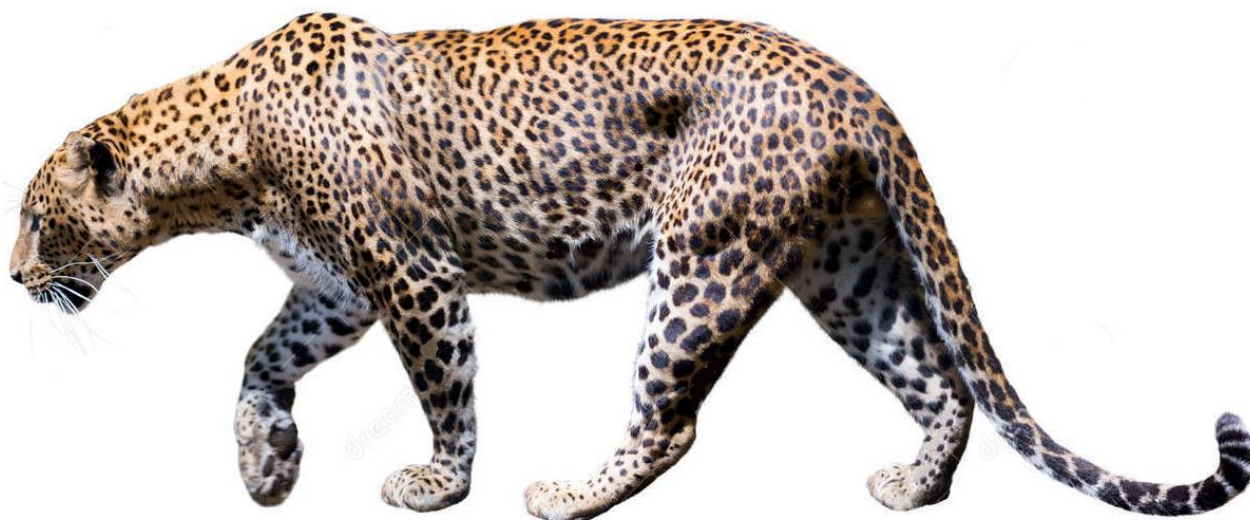


Macedonian worship of Leivino Dionis seems had begun long ago and continued for millenniums. According to the 2nd century AD Macedonian author Polyaeus, one of the first kings of the Macedonians, Argaeus (623-593 BCE), tricked a numerically superior enemy by having women pose as men wearing wreaths and carrying thyrsi, both of which were attributes associated with Leivino Dionis (Stratagems 4.1). From distance they looked like warriors carrying spears. To celebrate the success of this ruse, Argaeus erected a Temple of *Dionis Pseudanor* ('False Man'). Hermaphroditism was yet another aspect and female alter ego of *Leivino Dionis*. His female avatar was *Erigona* - the real name of the river *Erigon* in Macedonia, where (unlike in the English) the noun "*Reka*" - 'river' in plain Macedonian is even today of female sex.

It was also adopted by no one else but the Jews, Leivino Dionis appears with the first Jews who settled in Rome that were expelled in 139 BCE, along with Chaldaean astrologers by Cornelius Hispalus under a law which proscribed the propagation of the "corrupting" cult of "*Jupiter Sabazius*," according to the epitome of a lost book of Valerius Maximus: "*Gnaeus Cornelius Hispalus, praetor peregrinus in the year of the consulate of Marcus Popilius Laenas and Lucius Calpurnius, ordered the astrologers by an edict to leave Rome and Italy within ten days, since by a fallacious interpretation of the stars they perturbed fickle and silly minds, thereby making profit out of their lies. The same praetor compelled the Jews, who attempted to infect the Roman custom with the cult of Jupiter Sabazius, to return to their homes.*" By this it is conjectured that the Romans identified the Jewish YHWH Tzevaot ("Sa-ba-oth," "of the Hosts") as *Jove Sabazius* (i.e. *Jupiter Sabazius*). This mistaken connection of *Sabazios* and *Sabaos* has often been repeated. In a similar vein, Plutarch maintained that the Jews worshipped Leivino Dionis, and that the day of *Sabbath* was a festival of *Sabazius*. Plutarch also discusses the identification of the Jewish God with the Egyptian *Typhon*, identification which he later rejects,

however. The monotheistic Hypsistarians worshipped the Most High under this name, which may have been a form of the same “Jewish” God.

A sanctuary of Leivino Dionis, that can be traced back to the 15th century BCE, has been discovered on the island of Keos. Leivino Dionis himself was somewhat of a shape-shifter, and is often portrayed with wings, grapes, as well as sacred serpents growing from his head. He liked to ride dolphins, another of his special companions. But, as a forest dweller, and residue from the prehistoric hunter era, his totem animal par excellence was an agile tree-climber and famous hunter - the Panther⁵¹, from PIE *pent- ‘to pass over’ (the trees, rocks); in today Modern Macedonian: *pentari* - ‘climbs’; hence Latin: *pont/pons* - ‘bridge’, also *pantera*⁵², etc. Accordingly, in Egypt the spotted skin of a leopard was always suspended near the images of *Osiris*, the Egyptian *Dionis* par excellence, who was himself represented as a crouching Panther



surmounted by an open eye. The name *Osiris* is said by Plutarch to have been understood as ‘*Os*’ - many and ‘*Iri*’ - eye, i.e. ‘the many eyed’, but the truth is that ‘*Osiris*’ means “*Ozaren*” - ‘gazing, stalking’ in plain Macedonian.⁵³ The old superstition was that the breath of the panther was so sweetly fragrant that it allured men, beasts, and cattle to inhale it, was in all probability, due to a forgotten fable. Breath means spirit, and in the breath of the Panther was presumably figured the sweetness of the Breath of Life (and Death).

The famous Russian linguist Vadim Tsymbursky proposed yet another plausible interpretation of the name *Dionis* on the basis of Macedonic onomastics: “Our God”.⁵⁴ Leivino Dionis appears in at least four different characters: 1st, as the respectable patron of the festivals, theatre and the arts; 2nd, as the effeminate, yet fierce and phallic mystery-god of the bloodthirsty *Maenads*; 3rd, as the mystic solar deity with attributes of the celestial bull and son of the supreme creator god in

⁵¹ Metathesis from Macedonian “*Pentari*” - ‘climbs’: <http://www.makedonski.info/search/pentari>

⁵² <http://www.etimo.it/?term=pantera&find=Cerca>

⁵³ <http://www.makedonski.info/search/ozaren>

⁵⁴ Based on ‘*Dio*’ - god, and ‘*Ni-Se*’ or ‘*Ni-e-se*’ - ‘to-us everything’ or ‘to-us is everything’ in plain Macedonian. Other proposed evidence of this syncretism is found by linguists on the clay tablets from the Mycenaean period in the name *Di-wo-ny-so*, formed from the IE element *Diwo* - ‘Giant, Titan’ (as it is known Dionis was the descendent of Titans) and noun *Nyso* - from ‘*Nysa*’, the holy mountain (today *Mt. Nidže* in Macedonia) where, according to the legend, the *Nysiades* nursed the child Dionis.

the temples of mother goddess(es) *Axiero/Cabirol/Kibela/Kubaba/Cybele, Demetra/Dea Mater*, etc.⁵⁵; and 4th, as the divine sun-savior who died for mankind and whose body and blood were symbolically eaten and drunk in the eucharistical rituals of the Orphic celibates. Orphic priests founded their hopes of the purification and ultimate immortality of the soul somehow different. Their mode of celebrating this worship diverged from the popular rites of Leivino Dionis/Bacchus. The Orphic worshippers of Leivino Dionis did not indulge in unrestrained pleasure and frantic enthusiasm, but rather aimed at an ascetic purity of life and manners. They wore white linen garments, like Oriental and Egyptian priests, from whom, as Herodotus remarks, much may have been borrowed in the ritual of the Orphic worship. Beyond that, almost all Barb-Aryan nations had their own versions of Leivino Dionis under many different names. And yet there is another simpler explanation – *Attis*⁵⁶, *Adonis*, *Bachus*, *Bromius*, *Dion*, *Horus*, *Leivino*, *Tammuz*, *Orpheus*, *Osiris*, *Osmion*, *Pan*, *Pater Liber*, *Phoebus*, *Sabazius*, *Serapis*, *Zalmoxius*, *Zeus*, (and *Jesus Christ* himself) – are different replicas of their grand primordial archetype, *As/Az*, *Dyaus/Dionis*. And all the variations which appear among them resulted from the transplantation of this great son of the heavenly Supreme God-creator from one region to another, from one language into another.

His many names reflect simply the specific local needs of his multifarious worshippers. In the 4th century AD, Ausonius treats again this prominent god of several nations as the same deity under different names:

*“Ogygia me Bacchum vocat
Macedonon Dion gloriat
Osirin Egyptus putat
Mysi Panacem nominant;
Dionyson Indi existimant⁵⁷
Romana Sacra Liberum,
Arabica Gens Adoneum.”*

*“Ogygia calls me Bacchus
Macedon prize me Dion
Egypt thinks me Osiris
Mysians name me Pan;
Indi consider me Dionyson
Roman Sacra call me Liber
Arabian race, Adonis⁵⁸.”*

Here below is the incredibly long list of some of the numerous epithets and names of the divine Leivino Dionis:

⁵⁵ Also known in Latin as “*Dioscuri*” – from “*Dio*” - ‘god’ and “*scure*” - ‘axe’ (the sacred *Labris* double-axe); again Latin-corrupted form of the Macedonian noun “*Sekira*” - ‘axe’:

<http://www.makedonski.info/search/sekira>

⁵⁶ From *Atta* – ‘father’.

⁵⁷ Under “*Indi*” here are meant the Aryans from Indian subcontinent. Note the sameness of the Macedonic “*Dion*” and Aryan “*Dionyson*” (where the suffix “-yson” is nothing else but a typical Latin transliteration add).

⁵⁸ Here Ausonius clearly underlines the African origin of the Danaans (i.e. “*Greex*”).

Αγριος (Agrio) – Aggressive (beastly); metathesis from PIE root **ghwer*-⁵⁹, in today plain Macedonian: "Zwer" - 'beast'.⁶⁰

Αγνος (Agno) – Inocuous; in today plain Macedonian: "Yagne" - 'lamb'.⁶¹

Αιγοβολος (Aigovolo) – Capricorn-furred; in today plain Macedonian: "Kozovlaknest".⁶²

Αισυμνητης (Aisumniti) – Insane; in today plain SC Macedonian: "Sumanut/Smuten/Smeten".⁶³

Ακρατοφορος (Akratoforo) – Errupting; from "Krater" in today plain Macedonian.⁶⁴

Ακταιος (Aktaio) – Funny; in today plain Macedonian: "Akt".

Αναξ (Anax) –

Ανθιος (Anthio) – Flowery; "Anto" personal name in plain Macedonian.

Ανθρωπορραιστης (Anthroporaisti) – Human-increasingly; "Rasti" - 'grows' in today plain Macedonian.⁶⁵

Αρητος (Areto) – Unsaid; "Odrekov" - 'unsaid' in today Macedonian.

Αρσενοθηλς (Arsenothily) – Golden;

Αυξητης (Auxete) – Increased;

Βασσαρευς (Vasarei) – Crazy;

Βοτρυοφορος (Votriforo) – Windhole; in today plain Macedonian: "Vetrovit" - 'windy'.⁶⁶

Βρισευς (Vrisey) – Screaming; in today plain Macedonian: "Vriska".⁶⁷

Βρωμιος (Vromio) – Brooming; in today plain Macedonian: "Vroom" [onomatopoeic].

Δασυλλιος (Dasilio) – Forestal;

Δενδριτης (Dendriti) – Wooden; in today plain Macedonian: "Drven".⁶⁸

Δικερωτος (Dikeroto) – Righteous; "Direkten" in today Macedonian.

Διφυης (Difii) – Wild; "Divi" in today Macedonian.⁶⁹

Διθυραμβος (Dithiramvo) – Dithyramb;

Διονευς (Dionei) – Dionysus; "Dionis" in today Macedonian.

Δρυφορος (Dreforo) – Brilliant;

Ειραφιωτης (Eirafioti) – Fixed;

Ελευθερευς (Eleftero) – Free;

Ενδενδρος (Endedro) – In the woods;

Εριφιος (Erifio) – Women beloved;

Εριγονας (Erigona) – Female aspect of Leivino Dionis, his feminine alter ego;

Ευανθης (Evanti) – Watery;

Ευβουλευς (Euvoleu) –

Ευειος (Eueio) – Happy; "Ei-ei" in today Macedonian.

Ζαγρευς (Zagreu) – Heaten; "Zagrei" in plain Macedonian.⁷⁰

⁵⁹ https://www.etymonline.com/search?q=*ghwer-

⁶⁰ <http://www.makedonski.info/search/%D1%95ver>

⁶¹ <http://www.makedonski.info/search/jagne>

⁶² <http://www.makedonski.info/search/vlaknest>

⁶³ <http://www.makedonski.info/search/smuten> - <http://www.makedonski.info/search/smeten>

⁶⁴ <http://www.makedonski.info/search/krater>, related to "Krt" - „mole“:
<http://www.makedonski.info/search/krt#%D0%BA%D1%80%D1%82/%D0%BC>

⁶⁵ <http://www.makedonski.info/search/rasti>

⁶⁶ <http://www.makedonski.info/search/veter>

⁶⁷ <http://www.makedonski.info/search/vriska>

⁶⁸ <http://www.makedonski.info/search/drven>

⁶⁹ <http://www.makedonski.info/search/divi>

Θουλλοφορος (Thouloforo) –

Θριαμβος (Thriamvo) – Triumphant; "*Trima-Vo*" - 'triple great' in today Macedonian.⁷¹

Θυρσοφορος (Thirsoforo) – Portable;

Ιακχος (Iakho) – Strong; "*Yako*" in today Macedonian.⁷²

Ιατρος (Iatro, hence “Mitra” too) – Physician; plain antonym of the Macedonian “*Otrov*” - ‘poison’ (meant as drug/cure).⁷³ Equally reversed meaning we find for “*Poison*” which descends from the Latin *Potio(n-)* – ‘potion’, related to the verb “*Potare*” – ‘to drink.’

Ισοδαιτης (Isodaiti) – Equal; "*Isto-dava*" - 'equally-gives' in today plain Macedonian.

Καθαρσιος (Katarsio) – Purging; Catharsic; in today plain Macedonian “*R’kanye*” - ‘snoring’, from the verb “*R’ka*” [vernacular].⁷⁴

Κισσοβρνος (Kisovrio) – Ivy-wreathed;

Κισσοκομης (Kissokome) – Ivy-haired;

Κισσος (Kisso) – Ivy;

Κορυμβοφορος (Korumvoro) – Carrier;

Κρησιος (Krisio) – Ordained; “*Krasi*” in plain Macedonian.⁷⁵

Κρυφιος (Kruvio) – Stealthy; “*Krie*” - 'hides' in today Macedonian.⁷⁶ See also Latin “*Apocryph*” and/or “*Crypt*”.

Λαμπτερος (Lampero) – Brilliant; “*Lamba*” - 'lamp' in today Macedonian; “*Lambe*” - personal name.

Λειβηνος (Leivino) – Pours wine; “*Lei-vino*” in today Macedonian.⁷⁷

Ληναιος (Linaio) – Linen; “*Len*” in plain Macedonian.

Λικνητης (Liknete) – Beautiful; “*Ličen*” in today Macedonian.⁷⁸

Λιμναιος (Limnaio) – Lemnian;

Λυαιος (Luaio) – Lion’s; “*Lavyion*” in today plain Macedonian.

Λυσιος (Lusio) – Freak; “*Luckast*” in today plain Macedonian.

Μαινομενος (Mainomeno) – Furious;

Μανικος (Maniko) – Maniac;

Μαντης (Manti) – Fortune teller; “*Manti*” in plain Macedonian. Probably related to „*Mantri*” as well.

Μελιχιος (Melihio) – Bland; in today plain Macedonian “*Mleko*” - ‘milk’.⁷⁹

Μελαναιγης (Melanaige) – Melange; “*Melen*” in today plain Macedonian.⁸⁰

Μελπομενος (Melpomeno) – "To celebrate with dance and song";

Νυκτηλιος – Nightly; in today plain Macedonian “*Noken*”;

Νυκτιφαις (Nuktifai) – Night-singer; in today plain Macedonian “*Noke-peī*” (i.e. „*Slavej*”).

⁷⁰ <http://www.makedonski.info/search/zagrej>

⁷¹ <http://www.makedonski.info/search/trima>

⁷² <http://www.makedonski.info/search/jako#%D1%98%D0%B0%D0%BA/%D0%BF%D1%80%D0%B8%D0%B4>

⁷³ <http://www.makedonski.info/search/otrov>

⁷⁴ <http://www.makedonski.info/search/rka>

⁷⁵ <http://www.makedonski.info/search/krasi#%D0%BA%D1%80%D0%B0%D1%81%D0%B8/%D>

⁷⁶ <http://www.makedonski.info/search/krie>

⁷⁷ <http://www.makedonski.info/search/lee>, <http://www.makedonski.info/search/vino>

⁷⁸ <http://www.makedonski.info/search/licen>

⁷⁹ <http://www.makedonski.info/search/mleko>

⁸⁰ <http://www.makedonski.info/search/melen>

Νυκτιπολος – Night-bird; in today plain Macedonian “*Nokno-pile*”.⁸¹
Ομαδιος (Omadio) – Groupie;
Ορθος (Ortho) – Correct, just;
Πελαγιος (Pelagio) – Pelagic;
Πλουτοδοτης (Plutodoted) – Wealthy; “*Polno-dade*” - ‘fully-gave’ in plain Macedonian, hence “*Plenty*” too.
Πολυειδης (Polyeide) – Manifold;
Πολυγηθης (Polygete) – Multiplied;
Πολυμορφος (Polymorfo) – Multiform;
Πολυονομος (Polyonomo) – Manynamed;
Πολυπαρθενος (Polypartheno) – Many times reborn; “*Porod*” - ‘birth’ in plain Macedonian.
Προτρυγαιος (Protrugaio) – Marrymaking;
Πρωτογονος (Protogono) – Hermaphrodite;
Πσεβδανορ (Psevdanor) – False Gift⁸²; “*Psevdo-dar*” in today plain Macedonian.⁸³
Πυργενης (Purigene) – Igneous;
Σκηπτρουχους (Skeptrouhou) – Sculptured; “*Skepar*” - ‘adze’ in today plain Macedonian.⁸⁴
Σταφυλος (Stafilo) – Bunch of grapes;
Συκτητης (Sukiti) – Figgy; “*Smokvin*” in today plain Macedonian.⁸⁵
Σφαλαιοτης (Sfalaioti) – Capital;
Σωτηρ (Sotir) – Pious; a personal name in today plain Macedonian “*Sotir*”.
Ταυροκερως (Taurokero) – Bull-horned;
Ταυροφαγος (Taurofago) – Bull-eater;
Ταυρωπος (Tauropo) – Bull-horned;
Τελεταρχης (Teletarhi) – Master of the ceremony;
Τριγωνος (Trigono) – Harp player (“*Trigon*” - an ancient triangular lyre or harp); “*Triagolnik*” in today plain Macedonian.⁸⁶
Υγιατης (Ugiati) – Saint;
Χαριδοτης (Haridoti) – Graceful;
Χορευτης (Horeiti) – Dancer; in today plain Macedonian “*Oro*” - a popular dance⁸⁷, and “*Ita*” - ‘hurries’⁸⁸
Χθονιος (Hthonio) – Chthonic;
Ψιλαξ (Psilax) – Bold (i.e. ‘Wise’); In today plain Macedonian “*Kelav*”[metathesis] - ‘bold’; “Wise” because someones high forehead, or the boldness among elders, is considered a common sign of intelligence/experience.
Ωμηστης (Omisti) – Of the home; “*Domašen*” in today plain Macedonian.

⁸¹ <http://www.makedonski.info/search/noćno>, <http://www.makedonski.info/search/pile>

⁸² <https://en.wikipedia.org/wiki/Pseudanor>

⁸³ <http://www.makedonski.info/search/dar>

⁸⁴ <http://www.makedonski.info/search/skepar>

⁸⁵ <http://www.makedonski.info/search/smokva>

⁸⁶ <http://www.makedonski.info/search/triagolnik>

⁸⁷ <http://www.makedonski.info/search/oro>

⁸⁸ <http://www.makedonski.info/search/ita>

Regardless of all these regional versions, as complex gnostic deity *Leivino Dionis* basically played two very different roles in the ancient mythology. As the god of wine and ecstasy, he was associated with drunkenness, madness, and unrestrained sexuality. As the god of fertility, he was closely linked with crops, the harvest, and the changing of the seasons. *Leivino Dionis* "possessed himself of the festivals of Demetra, took over her threshing floor and compelled the anomaly of a winter threshing festival." It is noted that Macedonians worshiped Dionis long before the immigrant Semitic Danaans (so called "Greex"⁸⁹) from Africa ever came to the Macedonian Peninsula.

In Lower (Aegean) Macedonia already in the second half of the second millennium BCE a famous sanctuary dedicated to his cult was known in the city of Kissos (in the vicinity of Therma/Thessaloniki), at the foot of the homonymous mountain. That is seven (7) centuries before the appearance of the so-called "Greex" in Peloponnesus. Dionis birthday was celebrated on 25 of December (but only on every third year!)⁹⁰, same as the birthday of Hittite-Phrygian-Zoroastrian god *Mitra*, and same as the birthday of *Sol Invictus*, the sun-god of the later Roman empire.

The Mithraic worship of later antiquity, which symbolized the passage of the sun into Taurus by the figure of a sacred bull slain by a man, wasn't the last survival of a faith that had once penetrated deeply into the minds of the people. This perpetuated rite persisted for thousands of years, transmitted in different sanctuaries and temples of the prehistoric, ancient, medieval and modern world. The winter solstice once celebrated as Dionis, Irakle's, Mitra's, and Veles birthday is still here, and the 25 of December is still celebrated in modern times, but now by the Christians as the birthday of Dionis's last-fashioned avatar - 'Jesus Christ.'



The Nativity of the God Dionysius, Museum of Naples.

Festivals of Dionisiac mysteries in Kissos were also known because of the abundance of ivy (Koine: *κισσος*) in that region. Ivy was the sacred plant of Dionis, and accordingly, the participants in these archaic Dionisiac festivities were famous as the *Kissophoros* (Koine: *κισσοφόρος*) - 'ivy-bearers'. They were also known as *Kurvantes* or *Korvantes*, the *Curetes*,

⁸⁹ Why parenthesis? Because of the fabricated ethnogenesis of the so-called "ancient Greex" which is misleadingly based on the composition of the participants in the Trojan War, such as the Dannans, Achaeans, Argaeads etc., who were mentioned by Homer in his "Iliad". The politically biased modern historiography misrepresents them as "Greex" or "Hellenic people", but this is a blatant forgery – according to all the ancient sources "Hellenes" did not colonize the Peloponnesus until 80 years after the Trojan War.

⁹⁰ As reported by Evripid (Lat. *Euripides*) in his treatise "Bachanae".

and Idaean *Dactyli*, are said by many persons to be the same as the *Caveiri/Cabeiri*, the gods worshipped in Samothrace, Although, due to their profound mystery veil, no one is able to explain who these Caveiri/Cabeiri were. Accordingly, the names by which mysteries of these mystic festivals were designated in Macedonia are known as *Mysteria*, *Teletai*, *Orgia* (*Orgy*), etc.

One of these mysteries, the festival *Agrionia* was celebrated at Orchomena, in Boeotia, in honor of Leivino Dionis, surnamed *Agrion*. A human being used originally to be sacrificed at this festival, but this sacrifice seems to have been avoided in later times. One instance, however, occurred in the days of Plutarch.

The animistic attributes of Leivino Dionis nature, which underline its extremely archaic origin, included a productive, life-giving side, and a bestial, destructive side. Its characteristic symbols are the bull, the leopard, the vine, and the ivy wreath. Another important symbol of his cult was also the snake, which is a chthonic symbol, as well as one of the revival. Leivino Dionis is often shown riding a leopard, wearing a leopard skin, or in a chariot drawn by panthers, lions and/or tigers; he also has the bull horns on his forehead, and can be recognized by the thyrsus he carries and the *kantar*, a large two-handled goblet. The pinecone that tipped his Thyrsus linked him to Kibela (Lat. *Cybele*, *Semele* and/or Etruscan *Zemla*), another Brygo/Phrygian primordial deity.



Above: **numerous ancient pinecone monuments discovered in the city of Skopje, Republic of Macedonia. Still visible in front of the museums or public buildings**

In preliterate times, by the time of Homer, word “*Thyrsus*” and its original meaning was nearly

lost. However he gives us the pre- or non-“Greek” substitute word – “*Aigaion*”, using folk etymology and interpreted it as “stronger than others”, and accordingly the first Macedonian capital was – Aigaia. This phallic scepter tipped with a pinecone (symbolizing pineal gland/third eye) was also his emblem, and the potent Panther (*Panthereos*, the beast of Pan) was his totem-animal, i.e. *Caveir*.

Although incomplete, a wonderful newly unearthed sculpture of Leivino Dionis with a panther (on the next page) was recently discovered in the ancient city of Stobi, in Republic of Macedonia (photo on the next page).⁹¹

⁹¹ <http://www.stobi.mk/Templates/Pages/NewsArticle.aspx?page=4097>



Besides the grapevine and its wild barren alter-ego, the toxic ivy plant and the fig were also his symbols, both sacred to him. Leivino Dionis was also the god of resurrection who was strongly linked to the bull; one of his earlier incarnations was the Cretan bull-god *Zagreus*, "the Goodly Bull," a son and reincarnation of *Amon Zeus (Nimrod)*, and another version of the *Minotaur*. He is both the "cow-born", coming on bull-feet to Elis, and the killer of the wild bull, the big hunter. In a worship hymn Leivino Dionis is invited to come as a bull, "with bull-foot raging." One of the native Dionisian religion's creatures was the Lunar Bull.



The god was a bull on earth, and a serpent in his subterranean regenerating phase. Accordingly "Apis" and "Aspis" are the Egyptian sacred Bull and the Egyptian cobra respectively. The Orphic formula ran: "*The bull is the father of the serpent, and the serpent is the mother of the bull.*" The doctrine of the immortality of the soul was rounded off by the doctrine of the resurrection of the bull. Leivino Dionis (Nimrod-Tammuz-Serapis-Bachus) was reincarnated over and over, and there were some who identified him with the Persian Messiah. In the Book of



Enoch, the Messiah is represented as a white bull (White/Red = Venus). Quite frequently Leivino Dionis is portrayed with bull horns, and in *Kyzikos* he has a tauromorphic image. Phrygian Sabazios' relations with the mother-goddess may be surmised in the way that his horse

places a hoof on the head of the bull (in a Roman marble relief at the Boston Museum of Fine Arts). Though Roman in date, the iconic image appears to be much earlier. Largely his arrival and popularity coincided with the pre-Roman Zodiacal era of Bull. Marduk was the "*Bull of Utu*"; Shiva's steed is *Nandi*, the bull. The oldest image of this potent Bull of Heaven covering a fecund Earth is from about 12,000 BCE.

Paleolithic star watchers, a long way back in time and space, remember a similar story, where the entire sky was known as '*The Bull of Heaven*'. The stars and constellations to which attention was chiefly directed were the planets and the signs of the Zodiac, some of which were supposed to exert uniformly a benign influence (*agatopoioi asteres*), such as Venus, Jupiter, Luna, Virgo, Libra, Taurus; others to be uniformly malign (*kakopoioi asteres*), such as Saturn, Mars, Scorpio, Capricorn; others to be doubtful (*epikoinoi asteres*), such as Mercury. The Muse of Astronomy '*Urania*' (literally 'heavenly') got her name from the root word for bull – "*Ur*" (originally from the verb "*Uriva*" - 'demolishes' in plain Macedonian; , 'dissipating, crush', as a plain description of the bull's terrific destruction force when charging straight ahead, hence "*Ta-*



Urus", "*Hurrah*", see also Italian "*Urto*" - 'collision, impact'⁹², etc. also in Macedonian words: "*Uriva*" - 'demolishes', "*Urok*" - 'curse, bad omen (of being killed)' but also a 'lesson', "*Istura*" - 'dissipates', etc.⁹³ Further this root-word reflected in the *Uran(us)*, *Sat-Urn(us)*, *Ta-Ur-us*, etc.

The sacred Brygian/Phrygian bull called *Monapos* lived in Paionia (i.e. Upper Macedonia, today Republic of Macedonia) and his animistic cult survived through the toponyms like *Tauresium*⁹⁴ (near Skopje), *Tarintsi*, *Tarquinium*, etc. It remained also recorded through the medieval myth of *Bonakon* (lat. *Bonacon* or '*Bonasus*'), mentioned by ancient sources, which is probably the oral tradition remembering of the famous Paionian Bison and/or the Aurochs, now extinct prehistoric wild cattle species. In those savage prehistoric times the capture of the so

⁹² <https://dictionary.cambridge.org/dictionary/italian-english/urto>,
<https://www.etymonline.com/search?q=hurl>

⁹³ <http://www.makedonski.info/search/istura>

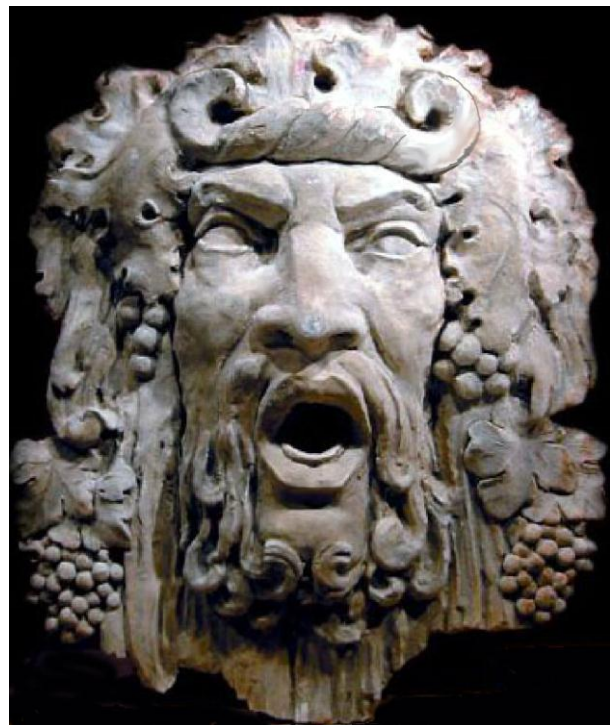
⁹⁴ The birth place of Justinian I the Great (483-565), Romeian (i.e. Eastern Roman) emperor between 527-565.

dangerous creature as the wild bull was an achievement so highly praised with honor, as to be apparently no derogation even for a god.



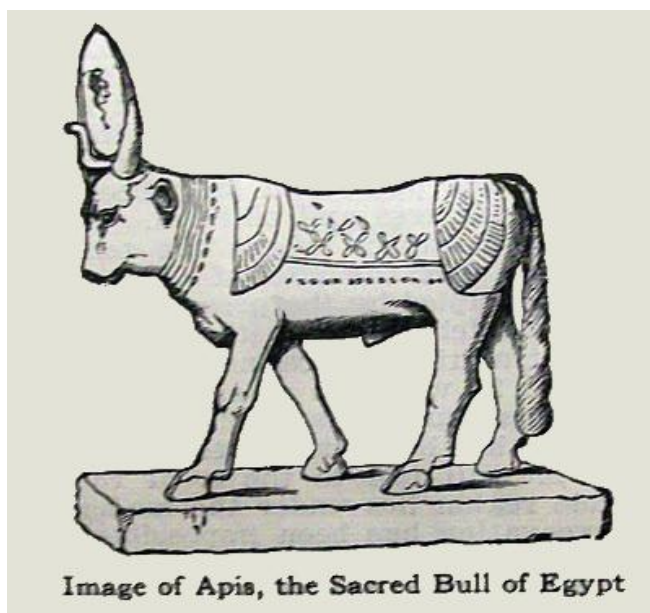
Above: reconstruction of the appearance of the Aurochs (lat. *Bos Taurus Primigenius*)

Right: Leivino Dionis with the bull horns on his front



The bull, whether lunar, as in Mesopotamia, or solar, as in India, is the subject of various other cultural and religious incarnations, as well as modern mentions in new age cultures. One common art-type of a river is the bull, oftentimes a man-headed bull. The bull serves in many mythologies

along with the cow to represent any sort of river and water in general.⁹⁵ One of these representations is the one of Ahura Mazda's six primordial material creations that becomes the mythological progenitor of all beneficent animal life - *Gavaevodata*, which is the Macedonic/Vedic name of a hermaphroditic Cow (*Gavae*, i.e. 'Govedo' in modern Macedonian) *of the watter* (i.e. *vodata*)⁹⁶. *Taurus*, *Tauro-kephalus*, also *Tauro-kranon*, *Tauro-metôpus*, a surnames of Leivino Dionis in the Orphic mysteries, also occur as a surnames of rivers and the ocean, who were symbolically represented as bulls, to indicate their fertilising effect upon countries. Deities and demigods depicted as a bull, symbolized fertility and strength in war. The famous *Shardana* warriors, them too originally from Balkans, were wearing bull-horns on their helmets. There was even the sanguinary ceremony of the '*Taurobolium*', or baptism in the blood of a bull. This ritual was exclusively practiced in Macedonia and Cappadocia (in Asia Minor, home of Macedonic-Phrygian settlers from Brygia in Upper Macedonia), in great number of sanctuaries dedicated to the Macedonian par excellence Great Mother Goddess *Mō* (i.e. *Ma*), to whom the bull was consecrated. Macedonian dynasty founded by Ptolem I Sotir introduced it in Egypt, and after the Roman occupation, the *taurobolium* was also introduced in Italy. It was not quite certain at the outset what Latin name should be given the goddess in whose honor it was celebrated, some saw in her a celestial Venus, others compared her to Minerva. But the priests of Phrygian *Ma - Kibela* (lat. *Cybele*) soon introduced the ceremony into their liturgy, evidently with the complicity of the official authorities, for nothing in the ritual of this recognized cult could be modified without the authorization of the quindecimvirs⁹⁷. Even the Roman emperors are known to have granted privileges to those who performed this hideous Macedonic sacrifice for their salvation, though their motives for this special favor are not clearly apparent. The worship of the Sacred Bull throughout the ancient world is most familiar and was transmitted to the modern world in the biblical episode of the idol of the *Golden Calf*.



⁹⁵ Louis Dyer, "Studies of the Gods at Certain Sanctuaries Recently Excavated." New York, 1891. MacMilan & Co.

⁹⁶ article of 'voda' – *the water* in Plain Macedonian.

⁹⁷ Elders over 50.

The Leivino Dionis' cult coincided with the chronology of the Bull Zodiacal Era, which was leading mythological cult in Egypt, Asia Minor, Babylon, Macedonian Peninsula and whole Mediterranean. The Sacred Bull of the archaic times – **Apis** (or **Hapi**), was reflected in mythical personalities like Leivino Dionis, Tesei (Lat. *Theseus*) and the Minotaur (presumably another personifications of Bull-horned Leivino Dionis, and ramified through the oral tradition and mythology), which existed and were venerated contemporaneously throughout the whole ancient world. Leivino Dionis was also the mythological vision and incarnation of the sacred bull Apis (Lat. *Osiris Apis* or *Serapis*), and he was usually represented with the bull horns on his forehead. The Iranian language texts of Aryan-Macedonic scripture and tradition also have several different mythological bovine creatures.

Leivino Dionis' priestesses *Klodoness* or *Mamalones*⁹⁸, which were also known as the *Maenads* or *Bacchantes*, celebrated his orgies with drunkenness, nakedness, and sacramental feasting (*Saturnalia*). In Phrygia and Paionia he was also known as *Sabazios* or *Savadios* (in Ancient Koine: Σαβάζιος)⁹⁹, or the sky-father god of the Phrygians. In Indo-European languages, such as Phrygian *-dio(s)* element in his name, which derives from *-dyeus* or *-deu*, is the common precursor of Latin *'deus'* ('god')¹⁰⁰. Paionian-Phrygian *Sabazios* into Roman times is shown as riding on a horseback, wielding his characteristic staff of power. Much later in Rome he became known as *Bachus*.¹⁰¹ Seated on the Heavenly Father's throne, brandishing his lightning-scepter, Leivino Dionis was hailed as king of kings and god of gods (Revelation 19:16).



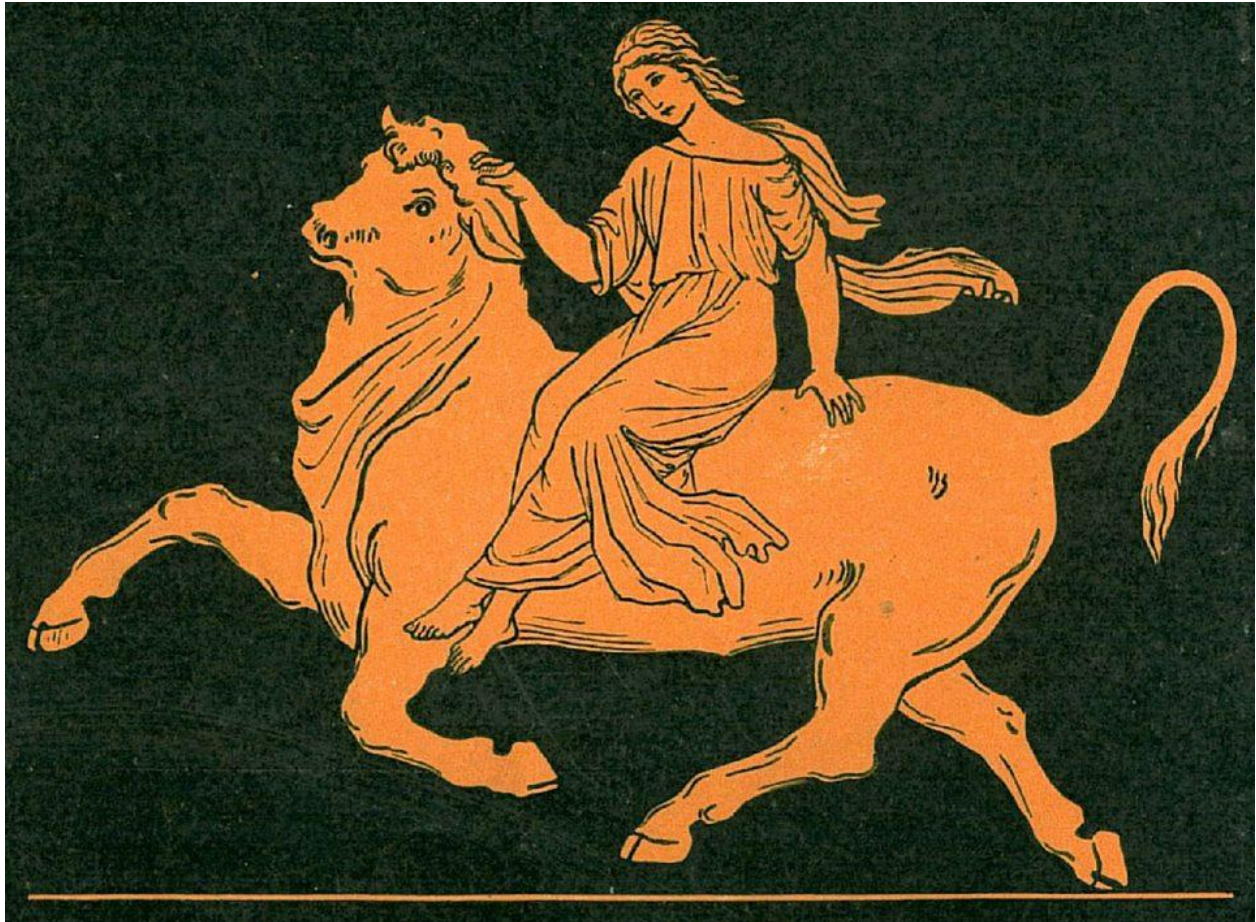
⁹⁸ Plutarch 'Alexander'.

⁹⁹ Hence the word 'Savage' as well.

¹⁰⁰ Anglicized and abbreviated form of Macedonic **gospod** – 'lord' in plain Macedonian; also **gospodar** – 'master'.

¹⁰¹ From Aryan-Macedonic *'Bhaga'*, Persian *'Baga'* - the (supreme) god; modern Macedonian *'Bogo'*; other example: Russian *'Spasibo'* (*Spasi-bo*) - thanks god.

His female pandan was *Bendida/Vendida* later syncretized and transliterated as *Artemida*, *Dione*, and much later as *Diana* of the Roman pantheon. She was the goddess of nature and forests (Lat. *Artemis Dendrophoros*), and a huntress; in Amfipoliton her image was also found, where *Artemida* was depicted while riding on a bull (Lat. *Artemis Tauropolus*).



In Egypt Leivino Dionis was reintroduced as *Serapis*, by the second Macedonian king of Egypt and former general of Alexander the Great, Ptolem I Sotir. Unlike the generality of the deities who figure on the gnostic stones, Serapis does not belong to the primitive Egyptian mythology. His worship was, it may be said, only coeval with the city of Alexandria, into which it was introduced from Sinope by the Ptolem I Sotir, in consequence of the command, and the repeated threats, in case of neglect, of a vision. After three years of fruitless negotiation, Ptolemy I at last obtained the statue from Scythotherius, king of Sinope; the citizens refusing to let it go, a report was spread that the god had found his way spontaneously from the temple down to the Egyptian ships in the harbor. The prevalent opinion amongst the Macedonians was that it represented *Jupiter Dis* (or *Aidoneus*), and the figure at his side, Proserpine. The latter the Egyptian envoys were ordered by the vision to leave in situ. In the second century the syncretistic sects that had sprung up in Alexandria, the very hot-bed of gnosticism, found out in Serapis a prophetic type of supreme deity as the lord and creator of all, and judge of the living and the dead. For the response to Nicocreon shows that the philosophers at least understood by Serapis nothing more than the "Anima Mundi," that spirit of whom universal nature was the body,

holding the doctrine of the *"One harmonious whole whose body is Nature, and soul the God."* Thus at length Serapis had become merely the idea of the Supreme Being, whose manifestation upon earth was later adopted by the Christians. In this manner are we to understand the curious letter of emperor Hadrian to his friend Servianus, preserved by Vopiscus (Vita Saturnini): *"Those who worship Serapis are also Christians; even those who style themselves the bishops of Christ are devoted to Serapis. The very Patriarch himself, when he comes to Egypt, is forced by some to adore Serapis, by others to adore Christ. There is but one God for them all; him do the Christians, him do the Jews, him do all, the Gentiles also worship."*

Serapis became the great god in his new home, and speculations as to his nature busied the ingenuity of the philosophers of Alexandria down to the latest times of Paganism; every conflicting religion also endeavouring to claim him as the grand representative of their own idea. The next great family of monuments were those connected with the worship of Serapis, that mysterious deity, who under his several forms, during the first and second centuries of the Macedonic empire in Egypt, had entirely usurped the honors of his predecessor Ammon, and reduced him to the rank of a mere planetary genius. The colossal statue of Serapis was formed out of plates of different metals artfully joined together, and placed in a shrine crowning the summit of an artificial hill ascended by a hundred steps; a style of temple totally different from the native Egyptian or Macedonian model, but exactly agreeing with that of the Hindu pagoda, as the famous one of Śiva at Tanjore. The popular belief was that to profane this statue would be the signal for heaven and earth to fall into their original chaos; a notion bearing testimony to what was the idea this idol embodied. Finally, however, though his worship had been tolerated long after that of the other gods of Macedon and Egypt were abolished, this wonderful colossus was broken to pieces by "that perpetual enemy of peace and virtue" the Archbishop Theophilus, in the reign of the Emperor Theodosius I.

Another story was that the statue had been introduced later, from Seleucia, by Ptolemy III, but this rests on slighter authority. It was Timotheus, an Athenian Eumolpid, and hence by hereditary right royal diviner, who had indicated Pontus as the abode of the unknown divinity that had appeared in a dream to the Macedonian king and pharaoh, and bid him send to fetch himself without telling where. The figure of the apparition was youthful, which tallies but ill with the majestic maturity of the Sinopic god (Tacitus, History IV., 84).

Plutarch of Itronea (lat. Chaeronea, in AD 46-120) tells us the following in his essay on Isis and Osiris, at pages 69-73: *"Ptolemy I Soter saw in a dream the colossal statue of Pluto in Sinopê, not knowing nor having ever seen how it looked, and in his dream the statue bade him convey it with all speed to Alexandria. He had no information and no means of knowing where the statue was situated, but as he related the vision to his friends there was discovered for him a much travelled man by the name of Sosibius, who said that he had seen in Sinopê just such a great statue as the king thought he saw. Ptolemy, therefore, sent Soteles and Dionis, who, after a considerable time and with great difficulty, and not without the help of divine providence, succeeded in stealing the statue and bringing it away. When it had been conveyed to Egypt and exposed to view, Timotheus, the expositor of sacred law, and Manetho of Sebennytus, and their associates, conjectured that it was the statue of Pluto, basing their conjecture on the Cerberus and the serpent with it, and they convinced Ptolemy that it was the statue of none other of the gods but Serapis. It certainly did not bear this name when it came for Sinope, but, after it had been conveyed to Alexandria, it took to itself the name which Pluton bears among the Egyptians, that of Serapis. Moreover, since Heracleitus the physical philosopher says, 'The same are Hades and Dionis, to honour whom they rage and rave,' people are inclined to come to this opinion. In*

fact, those who insist that the body is called Hades, since the soul is, as it were, deranged and inebriate when it is in the body, are too frivolous in their use of allegory. It is better to identify Osiris with Dionysus and Serapis with Osiris, who received this appellation at the time when he changed his nature. For this reason Serapis is a god of all peoples in common, even as Osiris is; and this they who have participated in the holy rites well know.

In the Phrygian writings it is said that Serapis was the son of Heracles, and Isis was his daughter, and Typhon was the son of Alcaeus, who also was a son of Heracles; Phylarchus, writes that Dionysus was the first to bring from India into Egypt two bulls, and that the name of one was Apis and of the other Osiris. But Serapis is the name of him who sets the universe in order, and it is derived from "sweep" (sairein), which some say means "to beautify" and "to put in order." As a matter of fact, these statements of Phylarchus are absurd, but even more absurd are those put forth by those who say that Serapis is no god at all, but the name of the coffin of Apis; and that there are in Memphis certain bronze gates called the Gates of Oblivion and Lamentation, which are opened when the burial of Apis takes place, and they give out a deep and harsh sound; and it is because of this that we lay hand upon anything of bronze that gives out a sound. More moderate is the statement of those who say that the derivation is from "shoot" (seuesthai) or "scoot" (sousthai), meaning the general movement of the universe. Most of the priests say that Osiris and Apis are conjoined into one, thus explaining to us and informing us that we must regard Apis as the bodily image of the soul of Osiris. But, if the name Serapis is Egyptian, it denotes cheerfulness and rejoicing, and I base this opinion on the fact that Egyptians call their festival of rejoicing sairei. In fact, Platon says that Hades is so named because he is a beneficent and gentle god towards those who have come to abide with him. Moreover, among the Egyptians many others of the proper names are real words; for example, that place beneath the earth, to which they believe that souls depart after the end of this life, they call Amenthes, the name signifying "the one who receives and gives." Whether this is one of those words which came from Macedonia in very ancient times and were brought back again we will consider later, but for the present let us go on to discuss the remainder of the views now before us."

Cornelius Tacitus (AD 56-117) in his *Histories*, Book 4, Chapter 17, pages 81-84 relates a story concerning Serapis in Alexandria in the year AD 69. The story resembles the tale told about the visit of Alexander the Great to the shrine of the god Ammon at the Oasis of Siwa, Egypt in 331 B.C.E. Tacitus tells us the following: "Page 83. *Where the god Serapis came from the Egyptian priests give the following account. It concerns Ptolem I Sotir, the second Macedonian ruler of Egypt, who did much to develop the country. While he was engaged in providing the newly-founded city of Alexandria with walls, temples and religious cults, he dreamed that he met a young man of remarkable beauty and more than human stature, who instructed him to send his most trusty courtiers to Pontus to fetch a statue of himself. This, he said, would cause the kingdom to prosper, and whatever place gave the image shelter would become great and famous. Thereupon, continues the account, this same youth appeared to ascend into heaven in a blaze of fire.*

These signs and wonders impelled Ptolemy to reveal the nocturnal vision to the Egyptian priests whose practice it is to interpret such things. As they knew little of Pontus and foreign parts, he consulted an Athenian of the clan of the Eumolpidae, one Timotheus, whom he had brought over to supervise ritual, and asked him about the nature of this worship and the identity of the god. Timotheus got into touch with regular travellers to Pontus and from them found out that the country contained a city called Sinope, near which was a temple long famous in the

neighbourhood and dedicated to Jupiter Dis. The identification was borne out, they added, by the presence nearby of the statue of a goddess commonly described as Proserpina. But Ptolemy was just like a king: though easily upset, on recovering his nerve he showed himself keener on pleasure than religion. Thus he gradually put the matter out of his mind and devoted himself to other business. But in the end the same vision appeared before him, now in a more terrifying and urgent aspect and threatening both king and kingdom with ruin unless its orders were obeyed. Then Ptolemy had ambassadors and gifts assembled for an approach to King Scydrothemis, the then ruler of Sinope, instructing his envoys as they embarked to visit the shrine of Pythian Apollo. The travelers were granted a favorable passage and an unambiguous answer from the oracle. They were to go on their way and bring back the image of Apollo's uncle, leaving that of his sister where it was.



Page 84. On reaching Sinope, they addressed the offerings, requests and instructions of their king to Scydrothemis. The latter found it hard to make up his mind. At one moment, he was frightened of the divine will, at another terrified by the threats of his people, who opposed the transaction; and often he found the gifts and promises of the deputation tempting. In this way three years passed by without any diminution in Ptolemy's enthusiasm and appeals. The status of his ambassadors, the size of his fleet and the weight of his gold were ceaselessly augmented. Then a dreadful apparition confronted Scydrothemis in a dream, forbidding him to delay further the purposes of the god. When he still hesitated, he was vexed by all manner of disasters, by plague and by the manifestation of a divine wrath which became daily more grievous. Then he called his people together and explained to them the orders of the deity, his own vision and that of Ptolemy, and their ever growing afflictions. The common folk, turning a deaf ear to their king and jealous of Egypt, staged a sit-down strike around the temple in self-defence. At this point, the story became even more impressive, telling how the god embarked of his own accord upon the fleet, which was moored by the coast. Then comes the remarkable account of their sailing into Alexandria after completing the long voyage in only three days. A temple worthy of a great metropolis was built in the quarter called Rhacotis, where there had long been a chapel dedicated to Serapis and Isis.

Such is the favorite version of where Serapis came from and how he reached Egypt. I am aware that some authorities hold that he was brought from the Syrian city of Seleucia during the reign of the third Ptolemy. Yet another story speaks of the initiative as coming from the same

Ptolemy, but makes the original home of the god Memphis, a city once famous as the capital of the Old Kingdom. As for the identity of the god, he is equated by many with Aesculapius because he heals the sick, by some with Osiris, who is the oldest deity known to the Near East, by not a few with Jupiter owing to his all-embracing powers. But the prevailing identification of Serapis as Prince Dis is based on the attributes clearly portrayed in his statues, or esoteric lore."

Macrobius has preserved one of the most ingenious of these materialistic interpretations (Sat. I., 20): *"The city of Alexandria pays an almost frantic worship to Serapis and Isis; yet all this veneration they prove is but offered to the Sun under that title, both by their placing the corn-measure upon his head, and accompanying his statue by the figure of an animal with three heads. Of these, the central and the largest is a lion's; that which rises on the right is a dog's, in a peaceful and fawning attitude ; whilst the left part of the neck terminates in the head of a ravening wolf. All these animal forms are connected together by the wreathed body of a serpent, which raises his head up towards the god's right hand, on which side this monster is placed. The lion's head typifies the Present, because its condition between the Past and the Future is strong and fervent. The Past is signified by the wolf's head, because the memory of all things past is snatched away from us and utterly consumed. The symbol of the fawning dog represents the Future, the domain of inconstant and flattering hope. But whom should Past, Present, and Future serve except their author? His head crowned with the cakzthus typifies the height of the planet above us, and his all-powerful capaciousness, since unto him all things earthly return, being drawn up by the heat that he emits. Moreover, when Nicocreon, king of Cyprus, consuetude Serapis as to which of the gods he ought to be held, he thus responded:*

A god I am such as I show to thee,
The starry Heavens my head, my trunk the Sea,
Earth forms my feet, mine ears the Air supplies,
The Sun's far-darting, brilliant rays, mine eyes.

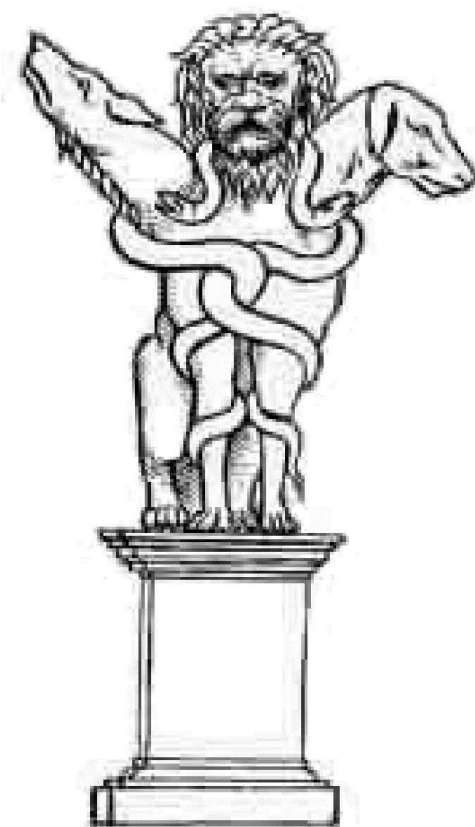
Hence it is apparent that the nature of Serapis and of the Sun is one and indivisible. Isis, so universally worshipped, is either the Earth, or Nature, as subjected to the Sun. Hence the goddess's body is covered with continuous rows of udders,' to show that the universe is maintained by the perpetual nourishment of the Earth or Nature."

There can be no doubt that the head of Serapis, marked as the face is by a grave and pensive majesty, supplied the first idea for the conventional portraits of the 'Saviour'. The Jewish prejudices of the first converts were so powerful that we may be sure no attempt was made to depict his countenance until some generations after all that had beheld it on earth had passed away.

The following passages are taken from the book entitled "The History of Magic," Vol. I, (published 1856) by the distinguished German physician, Joseph Ennemoser, at pages 246-249: *"Another, no less celebrated, divinity was Serapis, who is by some confounded with Osiris. He was particularly in great renown among foreigners; and he maintained his influence over men much longer than any other of the gods. Several temples were sacred to him in Egypt, and, at a later time, in Macedonia and Rome. According to Jablonski, 24 Serapeums (Serapis temples) were dedicated to him, of which those at Memphis, Canopus, and Alexandria, were the most celebrated.*

According to Sprengel Serapis originally meant a Nile measure, or the Lord of Darkness, because the rise of the Nile was traced to the Egyptian horizon; he was therefore the symbol of

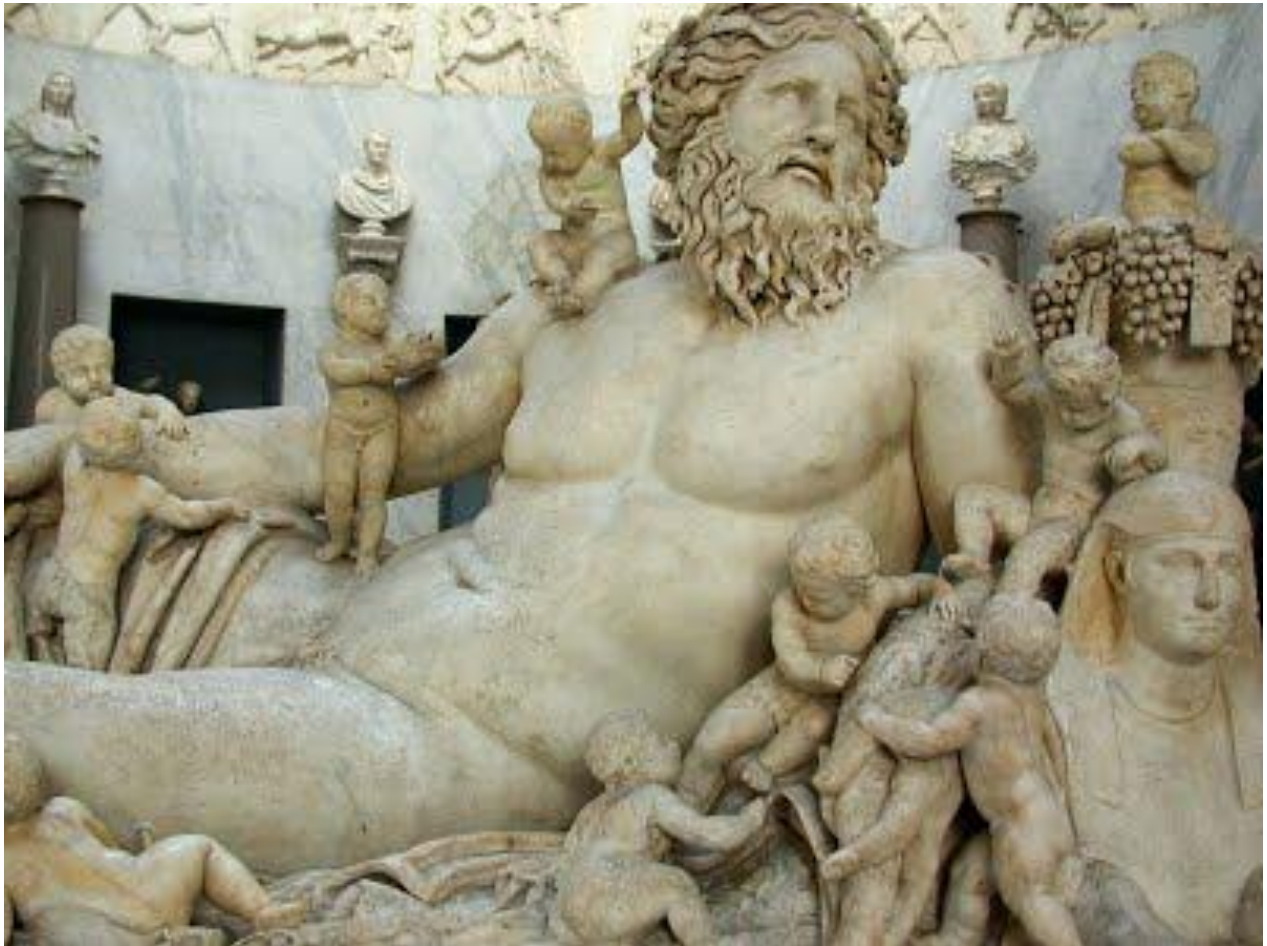
the sun below the horizon. Serapis was called Dionis/Osiris, Zevs Ammon, Pluton, by the Macedonians, Bacchus and Aesculapius by the Romans. One of the most celebrated temples was at Canopus, and another at Alexandria. In the temples of Serapis, as well as in those of Isis, a statue was generally erected with its finger on its lips, representing Silence. This silence does not probably mean that none were to speak of these divinities being mortal, but that the Dionisiac secrets of the temple were to be preserved. "In this temple," says Strabo (XVII. 801), "great worship is performed, many miracles are done, which the most celebrated men believe, and practice, while others devoted themselves to the sacred sleep." Eusebius calls Serapis 'the prince of evil spirits of darkness' (Prapat. Evang. 4), who sits beside a three-headed monster, which represents in the centre a lion, on the right a dog, and on the left a wolf, round which a dragon winds, whose head the god touches with his right hand."



Above: a statue of 3-headed Aion-Dionis-Osiris with Macedon (Wolf) and Anubis (Dog)¹⁰²

¹⁰² Diodorus Siculus (90-21 B.C.E.) in "The antiquities of Egypt", 1st chapter of his 'Bibliotheca Historica' which is based mainly on 'Aegyptiaca' of Hecataeus of Abdera, Diodorus in 18.1 relates: "Osiris was accompanied on his campaign, as the Egyptian account goes, by his two sons Anubis and Macedon, who were distinguished for their valour. Both of them wore the most notable symbols of war, taken from animals whose character was not unlike the boldness of the men - Anubis wearing a Dog's skin and Macedon who wore the fore-parts (the paws) of a Wolf; and it is for this reason that these animals are honoured among the Egyptians. Macedon his son, moreover, he left as king of Macedonia, which was named after him." According to Erodote (lat. Herodotus) "Osiris/Bousiris" was the Egyptian Dionis, and the house of Ptolemies claimed their descent from Dionis.

At Canopus, Serapis was visited by the highest personages with great veneration; "*and in the interior were all kinds of sacred pictures, portraying miraculous cures.*" Still more celebrated was the temple at Alexandria, where the sacred or temple-sleep was continually practiced, and sick persons were entirely cured. It was here that a blind and a lame man received the revelation that the former was to be touched by the spittle, and the latter by the foot, of the emperor Vespasian, and, according to the accounts of Strabo and Suetonius, they were thereby cured. (Sueton. in Vespas. c. 7).



Although in the past Apis was another divinity, worshipped under the shape of a spotted ox, under Macedonian rule his attributes were relegated to Dionis/Serapis. Several temples were sacred to him, of which that at Memphis was the most celebrated. Here Aesculapius is said to have acquired his skill. Apis is, however, also came to be considered to actually have been Serapis, as well as that the temples of Osiris, of Serapis, and Apis, were the same, though under different names. The Apis was actually the Dionis' animal avatar. For after the death of Osiris, when his body was to have been buried, an ox of remarkable beauty appeared to the Egyptians, and was regarded as being Osiris, and therefore Egyptians worshipped him in the form of Apis. Augustin (De civitate, Kb. XVIII) says, that Apis was a king of Argo, who then after it was introduced by the Macedonians and became Serapis in Egypt, and was celebrated as the greatest Egyptian god. Pliny (lib. III. c. 46) says as follows: "*In Egypt, an ox, which they*

call Serapis, receives divine honors. He has a brilliant white spot on the right side, which begins to increase with the new moon. According to Herodotus, he is quite black, with a square mark on the forehead, the figure of an eagle on his back, and, besides a knot under the tongue, has double hairs in his tail. He can only reach a certain age, according to Pliny, when the priests drown him, and seek for another to succeed him, with lamentations. After they have found one, the priests lead him to Memphis, where the oracle predicted of the future by signs and symbols. They prophesied from the various movements and actions of the ox, giving him consecrated food. From his inclination to take or refuse this the oracles were drawn. Thus, for instance, he pushed away the hand of the Emperor Augustus, who shortly afterwards lost his life. Apis lives in great seclusion; but when he breaks loose, the lictors drive the populace from his path, and a crowd of boys accompany him, singing verses to his honour, which he appears to understand."

As Jablonski says, the worship of Apis was clearly practiced in ancient Egypt, but as symbolical representation had reference to the effects of natural causes. Egyptian god Ptah was the eternal spirit, the creator of all things, and his symbol is the ethereal fire, which burns day and night. The human mind is but a reflection of this fire, which rises above all stars and planets, and illuminates men to the knowledge of futurity. Clemens of Alexandria (Stromat. lib. I) says that Apis, a king of Argos, built Memphis, and that the Egyptians worshipped him, on account of his numerous benevolent actions, as a deity. His tomb was called *Sorapis*.

The following is taken from 'A Classical Dictionary': containing an account of the principal proper names by Charles Anthon (published 1891), page 1213: "*Serapis or Sarapis, a celebrated Egyptian deity. There would appear to have been two of that name, an earlier and a later one. I. The earlier Serapis, we are assured by Plutarch, was none other than Osiris himself. (Plutarch L.de Sid., c. 28) Diodorus Siculus makes the same declaration (I,8) ; and in the writings of Martianus Capella we find both these names assigned to one god : "Te Serapim filus, Mimpif tencratur Qtirim."* (Hymn, ad Sol.) *The same inference may be drawn from the connexion of the name of Serapis with that of Isis. He is frequently mentioned by ancient authors as the consort of Isis goddess, which shows that they regarded Serapis as another title of Osiris. Diogenes Laertius, Clement of Alexandria (Strain., 5, p. 45), and Macrobius (Sal. 1, 20), to whom we might add many other authors, speak of Isis and Serapis as the great divinities of the Egyptians. Yet the same authors make some distinction between Osiris and Serapis. Thus, Plutarch asserts that Serapis was Osiris after he had changed his nature, or after he had passed into the subterranean world ; and it is apparently in conformity with the idea that Diodorus calls him the Egyptian Pluto. (Harpocr., p. 85) Jablonski, after having regarded Osiris as simply the orb of the sun, obtains an easy explanation of the nature and distinction of Serapis. The latter, according to this author, represented the sun in the winter months, after he had passed the autumnal equinox, and had reached the latter days of his career; or the solar Osiris, after he had entered upon the period of his decrepitude in the month of Athyr. Osiris then descended to the shades, and it was at this era that he became Serapis. (Prichord. Analysis of Egyptian Mythology, p. 89). Another and later Egyptian deity, whose statue and worship were brought from Sinope to Alexandria, during the reign of Ptolemy Sotir. A curious passage in Tacitus (Hist., 4, 83) gives us the legend connected with this singular affair. The worship of this Serapis had not been confined to Sinope, but had spread along the coasts of the Euxine, and the deity was regarded by mariners in this quarter as the patron of maritime traffic. His fame had even travelled eastward, and a temple anciently raised to him in Babylon was repaired and adorned by Alexander. Ptolemy's*

object in bringing the worship of this divinity to Egypt appears to have been, that the blind superstitions directed in that country against a seafaring life might be counteracted by other superstitions of a more useful tendency. In what way his worship was blended with that of the earlier Serapis we are unable to say. Possibly there were some general points of resemblance in the attributes of the two deities, and some accidental similarity in name. Be this as it may, however, the worship of the latter Serapis soon merged with that of the earlier Osiris, and Jupiter-Serapis became the great divinity of Alexandria. (Compare Creuzer, Dionysus, p. 183, teqq.)



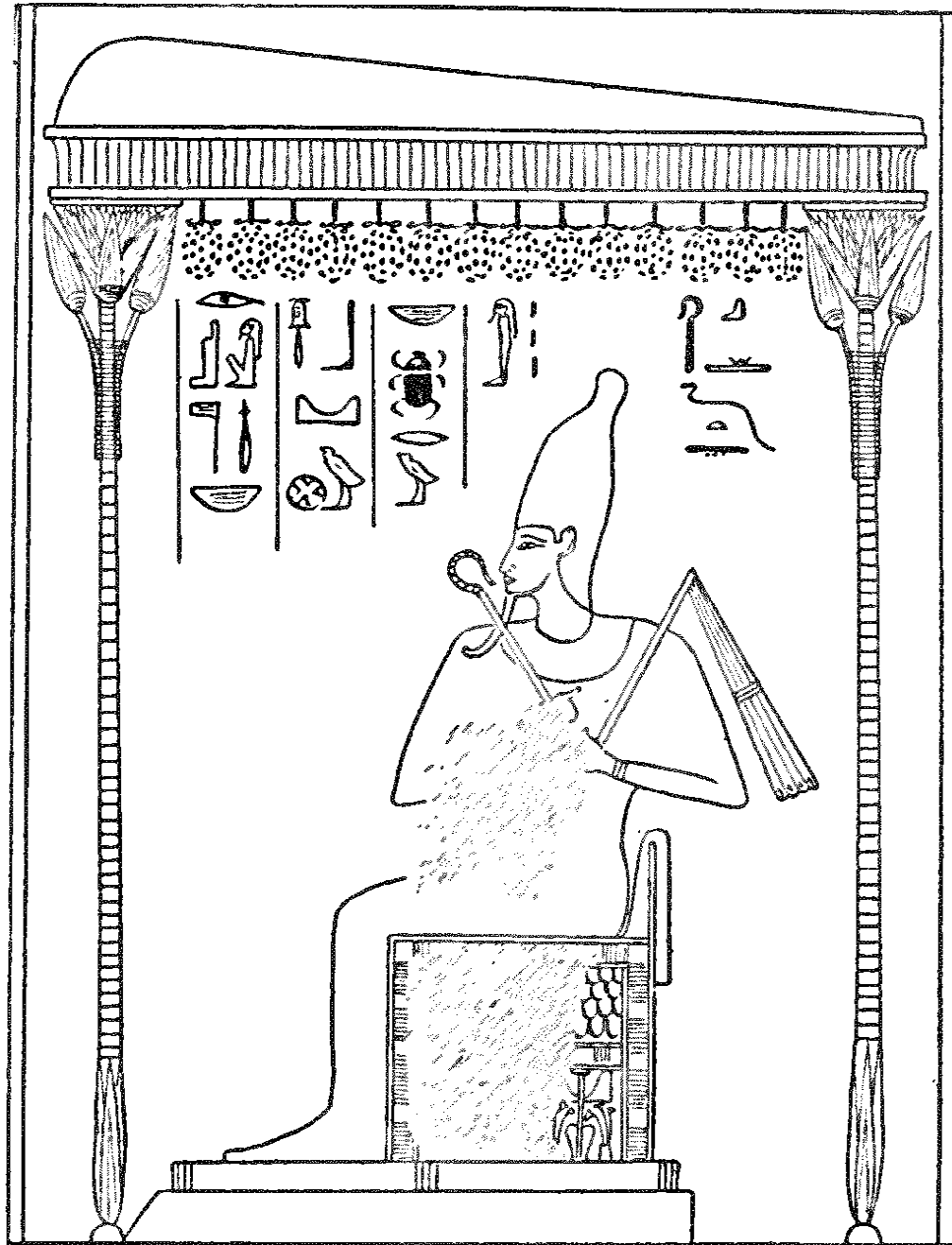
From A Handbook of Egyptian Religion by Adolf Erman (published 1907), on pages 217-218 we read: *“The first influence that made itself felt appears to us to-day to have been the work of an able man who acted as a connecting link between the king and the clerics. At the court of the first two Ptolemies lived Manetho, a priest of Sebennytus in the Delta; one of those people whose education was conducted on two entirely different lines, very similar to the upbringing of the modern effendi, who has studied in Paris. In order to acquaint his employers with the history of their new country, Manetho compiled a Macedonian history of Egypt, a melancholy piece of bungling which, however, he contrived to invest with an air of authority by his attitude of criticism towards Herodotus.*

When the king beheld in a dream the dark god of Sinope, who bade him convey his statue to Egypt, it was Manetho who with the Macedonic Timotheus knew how to interpret this marvel correctly. The god who thus hankered after Egypt was at home there, even though his appearance

was entirely different on the Nile and on the Black Sea. The bearded, wavy-haired god of Sinope was none other than Wser-hap, the deceased sacred Apis bull, whose grave was so greatly venerated by all people, and Wserhap, or as he is called in Macedonian, Serapis, was thus a god equally sacred both to Macedonians and Egyptians, the true god for the Egyptian-Macedonic empire of the Ptolemies. There is no doubt that the other priests accepted this explanation, for the Osiris Apis from this time ranked among the greatest gods of Egypt. The fact that he was originally only a dead sacred bull was forgotten and he was intermingled with Osiris until finally Serapis became nothing more than the Macedonic name for the Egyptian god of the dead. His sanctuary near the Apis tombs was eventually decorated with statues of fabulous beings and of Macedonic philosophers; perhaps these last had now come to be regarded as having derived their wisdom from Osiris.”

LEIVINO DIONIS' LEGENDARY DEEDS

Leivino Dionis wandered the world accompanied by his teacher, Silen (Lat. *Silenus*), bands of satyrs, and his female followers, who were known as *Maenads*. According to the legends and story-tellers first he wandered through Egypt, where he was hospitably received by the king *Proteus*. In Egypt he remained known as *Osiris*, and like in other common traditions he was a child of the earth-god (Qeb) and the sky (Nut). He introduced there the cultivation of grapes and the art of winemaking.



Above: Leivino Dionis as *Osiris/Orion* under the vine

When he went to Libya, he established an oracle in the desert. He was worshiped as the one who established civilization, teaching men religion and agriculture, particularly the cultivation of his special plant, the vine. He thence proceeded through Syria, where he flayed *Damascus* alive, for opposing the introduction of the vine, which Leivino Dionis was believed to have discovered (*euretes ampelou*). He then traversed all Asia. (Strab. XV. p. 687; Eurip. Bacch. 13.) When he arrived at the Euphrates, he built a bridge to cross the river. The expedition to India is the most famous part of his wanderings in Asia, which is said to have lasted three, or, according to others (Megasthenes)¹⁰³ even 52 years. (Diod. III. 63, iv. 3.). Later Erakle (Lat. *Hercules*) emulated his endeavour, and much later his distant descent Alexander the Great of Macedon did the same. On his way back to Macedonia, Leivino Dionis also visited the Great Phrygia and met his grandmother, the great mother goddess *Kibela* (Lat. *Cybele* or *Rhea*), who purified him and taught him the mysteries of life and resurrection, events which according to Apollodorus (III. 5.§ 1.) took place before he went to India.

In very ancient times there was a ruler, long before Kephas, called *Dionis*, the God of wine, called in India Bacchus. The Arabians at the time he lived had dominion over upper Egypt; lower Egypt was an arm of the Mediterranean, and its lands were low and swampy. He is called, in Egyptian mythology, *Osiris*, and was deified. There are legends of him in Asia Minor and in Macedonian Peninsula. Thyamates of Asia Minor wrote a history of Leivino Dionis, which is mentioned by Diodorus Syculus, written prior to the Ionian settlements. The history of Leivino Dionis was given in a poem entitled "Phrygia". It was commented by Diodorus Syculus that Thyamates took pains to secure the most accurate information relative to Leivino Dionis when he visited Nysa, where Leivino Dionis was born. Auman, a king in Ethiopia, married Rhea, sister of Cronus, king of Italy, Sicily and part of northern Africa. He became enamored of the maiden, Amalthea and Dionis was born to them. Rhea separated from Auman thereupon, and was married to Cronus. Cronus made war on Auman, and marched with an army against Mt. Nysa. Young Dionis took the field against him, and seated Zeus, his son, on the throne which had been occupied by Cronus. Leivino Dionis succeeded his father as ruler at Nysa, and became the greatest of sovereigns in ancient times. He extended his dominions over all neighboring lands, made conquest of India, where he spent three years and built the Indian city of Nysa. He afterwards went to Egypt, where he ruled the land.

Cronus is said to have introduced agriculture, social life and manners to Italy. His reign was filled with plenty, the Golden Age. He died and was deified. The Egyptian, Macedonic and Roman legends made Dionis/Osiris contemporaneous with Cronus and Saturn. Fresnal in his journal, 'Asiatiqui', identifies Leivino Dionis with the Arabian Dhou Nerwas and Afrikas.

Wilford supports the claim that Leivino Dionis is the person referred to in Sanskrit as Deva Nahusha, long prior to the time of the Aryan invasion of India. When Deva Nahusha had conquered the world he visited Africa and the south of Egypt, the abode of his grandfather Arti. Because the place was going to decay, he directed his engineer, Vivasa Carma, to rebuild the city and call it Deva Nahusha Nagara. Wilford claims that these references are important, as they are recollections of an earlier period.

In the olden writings of Indian traditions, Leivino Dionis is held to be the founder of the first monarchy in India; when he left India he established on the throne Spartemtas, one of the priests, who reigned 53 years, and was succeeded by his son, Budzas. Budzas reigned 20 years, and was

¹⁰³ Megasthenes (355-290 BCE), ancient historian.

succeeded by Cravedvas. This dynasty continued to flourish in regular lineal descent many generations, to time of Alexandria.

One day the god, who was on passage through the Island of Icarus, was captured by Tyrrhenian pirates, who at first agreed to give him passage to Naxos, but later decided to hold him for ransom instead (Arion and the dolphin story: Herodotus I). Suddenly flutes were heard; ivy and grapevines fouled the oars and sails, wild beasts appeared on the deck (lions, panthers, bears). The sailors jumped into the sea, but were transformed into dolphins. One of them was put in the sky as a constellation (Delphinus) as a warning to sailors to behave. After wagging from England (?) to India, on his passage through Thrace he was ill received by *Lycurgus*, king of the Edon, and leaped into the sea to seek refuge with Thetis, whom he afterwards rewarded for her kind reception. All the host of bacchanalic maenads and satyrs, who had accompanied him, were taken prisoners by Lycurgus, but they were soon set free again. Leivino Dionis declared that it would remain so till Lycurgus dies. The Edonians, in despair, took their king and put him in chains, and Leivino Dionis had him torn to pieces by horses. After then proceeding through Paionia without meeting with any further resistance, he returned to Thebes.

Possible early conflict between Leivino Dionis/Sabazius and his followers and the indigenous mother goddess of Phrygia *Kibela* (*Cybele/Semele*), may be also reflected in Homer's brief reference to the youthful feats of Priam, who aided the Phrygians in their battles with Amazons. An aspect of the compromise religious settlement, similar to the other such mythic adjustments throughout Aegean culture, can be read in the later Phrygian king Gordias' adoption "with Cybele" of Midas. In one myth, Leivino Dionis visited Thebes disguised as a young man and caused the women there to fall under his power. He led them to a mountain outside the city where they took part in his orgiastic rituals. Pentheus, the king of Thebes, was furious and imprisoned Leivino Dionis. Miraculously, the chains fell off and the jail cell opened by itself. Leivino Dionis then told Pentheus of the wild celebrations he would see if he disguised himself as a woman, and went to the mountain. The king, dressed as a woman, hid in a tree to watch the Dionisiac frensy. However, the women saw him and, in their madness, mistook him for a mountain lion or deer (?). They killed him, tearing him limb from limb.

DIONISIAC TRADITIONS AND CELEBRATIONS

Leivino Dionis is best known to us as a personification of the wine and of the exhilaration produced by the fermented juice of the grape. Leivino Dionis/Bacchus and/or Sabazios were both gods whose cultic worship and festivals typically surrounded the event of the 'arrival' (epiphany) of the god and his band of animalistic male and wild human female attendants among the people, associated with ritual cries announcing the god's coming. Homer describes him as the 'joy of men', and Hesiod likewise describes Leivino Dionis as 'much-cheering'. This is no doubt because Leivino Dionis is credited with giving to men the gift of wine. The god gave the vine tree to Ikar, a noble citizen of Ikaria in Attica. His appearance in early Macedonic epic is dated as of the 8th-7th centuries BCE, but the cult of Leivino Dionis became significant in Macedonian Peninsula around the 6th century BCE, and the Dionisiac festivals would later evolve into the *Bacchanalia* of Rome. The *Dromena*, which took place in public, suggested that their subject was the resurrection of *Semela*, the Great Mother Goddess (i.e. *Kibela/Cybele*), the Earth herself. The festival was called *Erois*. This referred to the central figure, *Semela*, who was called *Eroes* just as Leivino Dionis, himself, in the famous song of the women of Elis, is called *Eros*. These festivals have also been celebrated elsewhere around Macedonic world.



The main festivals of Leivino Dionis were five in number: 1. the Rural or '*Lesser Dionisia*', 2. the '*Lenaea (Linaia)*', 3. the '*Anthesteria*', 4. the '*Great Dionisia*', & 5. the quinquennial '*Brauronia*'. The season of the year sacred to Leivino Dionis was winter, during the months nearest to the shortest day; and the Dionisiac festivals were accordingly celebrated in the months of Audonaïos or Poseideon (December), Peritios/Gamelion (January), Dystros/Anthesterion (February), and Xantikos/Elafebolion (March), while '*Brauronia*' was celebrated every 50 years.

The 1st festival, Rural or *Lesser Dionisia*, a vintage festival, was celebrated in the various districts of Macedonia in the 10th month (*December*, from Latin ‘*deka*’ - 10) of Audonaïos/Poseideon, hence one of Leivino Dionis’s epithets was *Adonai* (the ‘1st-donated’), like the month, and this festival was under the superintendence of the several local magistrates, the *Demarchs*.. This was doubtless the most ancient festival of all, and was held with the highest degree of merriment and freedom; even slaves enjoyed full freedom during its celebration, and their boisterous shouts on the occasion were almost intolerable. It is here that we have to seek for the origin of ‘comedy’, in the jests and the scurrilous abuse with which the peasants assailed the bystanders from a wagon in which they rode about. The Dionisia in the Peiraeus, as well as those of the other districts in Attica, belonged to the Rural *Lesser Dionisia*. It is still celebrated in today Macedonia under the name of ‘*Badnik*’ and/or ‘*Vasilitsa*’, although the dates are not in December anymore, but now they’re falling in the first half of January, due to the delay accumulated by use of different calendars in the last 2000 years.¹⁰⁴



The 2nd festival, the *Lenaea* (from *Linos*, the winepress, from which also the 11th month of *Gamelion* was named: from the verb “*ga-meli*” - ‘it-squeezes/mashes’ in plain Macedonian¹⁰⁵;

¹⁰⁴ Just the switch from Julian to Gregorian calendar in 1582 added 10 days of difference. Then after, in 1752, more days were added and the New Year's Day was changed from March 25 to January 1, and dates using the new calendar were designated ‘New Style.’

¹⁰⁵ [https://recnik.off.net.mk/recnik/makedonski-angliski/%D0%BC%D0%B5%D0%BB%D0%B5*](https://recnik.off.net.mk/recnik/makedonski-angliski/%D0%BC%D0%B5%D0%BB%D0%B5%*)

thus the month when the grapes are pressed for wine; which in corrupted Ionian was called *Lenaeon*), was celebrated in the month of Peritios/Gamelion (*January*, the 11th month). The most noteworthy evidence of winemaking early attempts is from the 7-6th millennium BCE, since excavations of archaeological sites of that era found remnants of grape cultivation in Macedonia. We can point to some verbal forms, characteristic to the territory of the ancient Aegean and Asia Minor. The word “*vino/βυνο*” - ‘wine’ in all Macedonic languages, is similar to Mycenaean *wo-i-no*, Pylosian dialect *we-je-we*, Latin *vinum*, Ugaritic *yēna*, Hittite *wi--ya-na-a/wa-ā-na-as*, Luwian *wintar/winiyanda*, and Cretan dialect genitive *foino*. The clear Macedonic etymology is rather simple and descriptive: “*Vieno*”[adj.] - ‘bended, looped’, from the root word “*Vie*”[verb] - ‘twists, bends’, as the grapevine plant actually does. Linear B tablets from Pylos revealed the word “*Wo-no-wa-ti-si*” – ‘wine area’.

In the Homeric period as well as in Middle Ages, the archaic Macedonic word “*Medovina*”, the synonym for Proto-Indo-European **méd^hu-* (honey; mead) stands for strong intoxicating drink made from a mixture of honey and wine (i.e. *Med* and *Vino* in plain Macedonian), product of honey/wine fermentation - or ‘drunken honey’ (honeywine). In the beginning honey drink and grape wine were inseparable until the lengthy selection of wild grapes led to cultivation of varieties that produced higher sugar content, requiring no additional ingredients to create higher alcohol concentration in the fermented beverage.

The place of its celebration was the ancient temple of *Dionis Limnaeus* (from ‘*Limny*’, as the district was originally a swamp). This temple was called the *Lenaeon*. The *Lenaea* were celebrated with a procession and scenic contests in tragedy and comedy. The procession probably went to the *Lenaeon* temple, where a goat was sacrificed (*Tragos*, whence the chorus and tragedy which arose out of it were called *Tragikos Horos*, and *Tragodia*), and a chorus standing around the altar sang the dithyrambic ode to the god. As the dithyramb was the element out of which, by the introduction of an actor, tragedy arose [Chorus], it is natural that, in the scenic contests of this festival, tragedy should have preceded comedy. The poet who wished his play to be brought out at the *Lenaea* applied to the second archon, who had the superintendence of this festival, and who gave him a chorus if the piece was thought to deserve it.



The 3rd festival, the *Anthesteria*, was celebrated on the 11th, 12th, and 13th days of the 12th month (*February*) of Dystros/Anthesterion. The second archon likewise superintended the celebration of the *Anthesteria*, and distributed the prizes among the victors in the various games which were carried on during the season. The first day was called *Pithoigia*, the second,

Koes and the third, *Kutroi*, The 1st day derived its name from the opening of the casks to taste the wine (“*Pi*” - ‘drink’ in plain Macedonian) of the preceding year; the 2nd from *kous*, the cup, and seems to have been the day devoted to drinking. The third day had its name from *Kutros*, a pot, as on this day persons offered pots with seeds, or cooked vegetables, as a sacrifice to Dionis and chthonic Hermes. It is uncertain whether dramas were performed at the Anthesteria; but it is supposed that comedies were represented, and that tragedies which were to be brought out at the great Dionisia were perhaps rehearsed at the Anthesteria. The mysteries connected with the celebration of the *Anthesteria* were held at night.

The 4th festival, the *Great Dionisia*, was celebrated about the 1st month of the new year, Elaphebolion (*March*), but we do not know whether they lasted more than one day or not. The order in which the solemnities took place was as follows: the great public procession, the chorus of boys, the *comus* [CHORUS], comedy, and, lastly, tragedy. Of the dramas which were performed at the Great Dionisia, the tragedies at least were generally new pieces; repetitions do not, however, seem to have been excluded from any Dionisiac festival. The first archon had the superintendence, and gave the chorus to the dramatic poet who wished to bring out his piece at this festival. The prize awarded to the dramatist for the best play consisted of a crown, and his name was proclaimed in the theatre of Dionis. As the great Dionisia were celebrated at the beginning of spring, when the trading season was re-opened, cities were not only visited by numbers of country people, but also by strangers from all parts of Aegean, and the various amusements and exhibitions on this occasion were not unlike those of a modern fair.

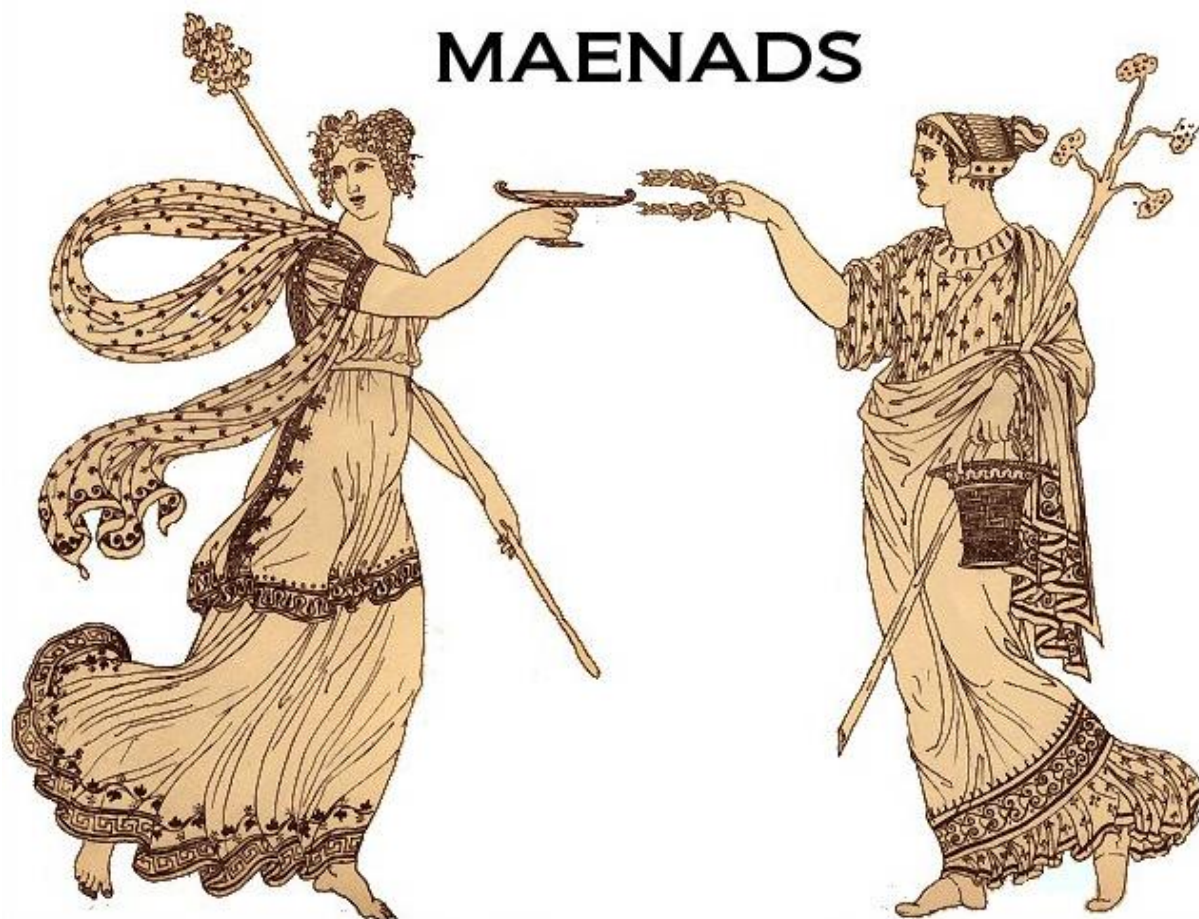
The 5th festival, ‘*Brauronia*’ was a quinquennial festival (held every 50 years) which was celebrated by men and dissolute women at Brauron, in honor of Dionis.



Recording his Macedonic origin, Demosten (in his book ‘The Crown’), appear to refer to a ‘foreign’ *Sabazios* as well as the Phrygian consort-god *Attis*, suggesting that the cult was

considered as something ‘other’ or ‘alien’ when he said: “... *On attaining manhood you abetted your mother in her initiations and the other rituals, and read aloud from the cultic writings ...You rubbed the fat-cheeked snakes and swung them above your head, crying Euoi saboi and hues attes, attes hues*”¹⁰⁶. Demosthen’s ancient account refers to a cult of women that involved the carrying of snakes as part of its rituals. Leivino Dionis had a retinue of followers called the *Diasi*, meaning “god’s-everyone’s” in plain Macedonian: *Dia* – ‘god’; *si*(te) – ‘everybody’) ¹⁰⁷. These were wild and ecstatic groups, in keeping with the god's chief attribute, the release of inhibitions. The most significant of these were the *Maenads*, his female followers.

The Maenads were dangerous creatures, archetype of the medieval *witches*, said to sometimes hunt down animals or men and tear them to pieces in their frenzy. Another important part of the ritual or cult was intoxication: the placing of a krater of wine was a part of the ritual



of arrival demonstrated on ancient illustrations. The ritual ecstasy of the female band of celebrant-priestesses known as the *Maenads* who accompanied the god may have been due to

¹⁰⁶ "Among many ancient peoples God (Leivino Dionis) was considered as being androgynous (e.g. Lucifer/Venus), and referred to as the Great Father-Mother. The structure of the face of such deities as Bacchus and Dionysus often shows a sensitive, feminine countenance disguised by a beard or some article of masculine adornment." (Manly P. Hall)

¹⁰⁷ <http://www.makedonski.info/search/site> , ‘Svi’ in Serbocroatian.

factors other than alcohol-intoxication, however. Foremost among these were the group hysteria of the event, heightened by ecstatic dance and chanting, but perhaps another important factor in the excitement was the ritual slaughter of an animal or animals, said in some accounts to have been ritually (and primally) rended physically apart by the Maenads in sacrifice to the god. All of these events typically preceded the showpiece ‘arrival’ of the god’s image and his accompanying band of Maenads and disguised male performers dressed as animals, satyrs, etc. This would have been followed by feasting and jollity. The cultic Dionysiac dancers were given to wine drinking, vigorous dancing, boisterousness and obscenity, and were likely to sung in a state of emotional euphoria and, characteristically, dancing in circular formation identified as ‘*Turvasia*’. This name clearly resembles the Macedonic etymology, which is also noted in the name of Macedonian Warrior’s dance called “*Telesia*”, and means ‘*pouring*’ in plain Macedonian (“*Turva*” - ‘pours incessantly’, used mainly as adjective for a torrential rain; also closely resembles “*Turka/Turna*” - ‘pushes, brings down’, from the basic verb “*uriva*” - ‘demolishes’, hence the Latin “*Ta-ur-(us)*” - ‘bull’). These celebrations have their dark side, where they were meant to potentially hurt the participant(s), but they also provide the possibility to communicate and become closer to our fellow person. Ancient Macedonians, according to Borza (1990), as well as Green (1991), also danced a Warrior’s dance called the “*Telesias*” (on one occasion, as the assassins were about to murder one of Alexander’s predecessors, a frequent occurrence in the Royal family).¹⁰⁸ Ironically Leivino Dionis, God of ecstasy and orgies, was one of the few gods who married (?). He fell in love with Ariadne, who had been a moon goddess during the reign of the Titans. Most ironically and surprisingly Leivino Dionis was one of the few gods who stayed faithful to his wife.

The Brygian and/or Phrygian (i.e. *Anatolian*) Sabazios appears to have merged successfully with the Roman traditions of Leivino Dionis-Bacchus. In fact, the Dionysiac Cult of the Macedonic cultural world has been considered a ‘barbaric’ form of mystery cult, and generally felt to be alien in the city-states on Peloponnese and ‘different’ to the Olympian traditions. This later adoption may be considered a typically 19th century fabricated romanticist ‘*Hellenistic*’ view. The city-states of this era (5th century BCE of early *Common Era*) had a tendency to deride the ‘primitive’ past of their northern neighbors, and consign such aspects of the indigenous cultural history of the ‘barbaric’ world of Macedonia, Brygia/Phrygia, Thrace, and the Gaul-Illyrians deeper in the continental Europe. However, they were punished because of that: “*before the Dionis’s inclusion into the Olympian pantheon as “son of Zevs” he was disrespected by the Danaans (i.e. “Greex”), and for that reason the Athenians were punished with impotence for dishonoring the god’s cult.*”¹⁰⁹

The rise of the Roman Republic on coattails exposed the world to a plethora of Macedonic influences, the most favorable of which were to be found in the Near East, where the last remnants of the great Alexander’s empire (in the form of Seleukid empire) still preserved the most ancient rites and traditions. The official acceptance of the Phrygian cults of Attis and the Magna Mater Kibela (*Cybele*), were a prime example of this process, but the older mystery-cults of Orphism and *Dionis-Sabazios* had a longer history of influence, which along with the chthonic mystery cult at Eleusis, and on the islands of Samothrace and Lemnos, were testament to the diverse interactions occurring in European paganism. The adoption of Phrygian Kibela (Lat. *Cybele/Semele*) as the official cult of Rome marked the end of the second Macedonian

¹⁰⁸ “The Macedonians” by Ernest N. Damianopoulos, pp. 117,118.

¹⁰⁹ Excerpt rom Encyclopedia Britannica:

<http://www.britannica.com/EB.C.E.hecked/topic/164280/Dionysus>

War, and was perhaps a useful buffer against the more chaotic but no less exotic Bacchanalia. In the east the original Macedonic culture and traditions of Bithynia and Phrygia, which in the 3rd century BCE were a melting pot, began to 'orientalise' and absorbed the influences from Bactria and India, also incorporating other eastern beliefs. Rome's ambitions by the 3rd century BCE were also oriented toward east, and strategy of expansion was achieved as much by military might as through cultural incorporation and swapping assimilation. Romans increasingly appear to have shown an interest in the more oriental version of the cult - the *Sabazios* (Rome had a temple of '*Jupiter Sabazios*'), which perhaps offered them a more conservative aspect than the delirious Dionisiac-Bacchic cult.



SILEN – THE LEGENDARY COMPANION OF LEIVINO DIONIS

The Leivino Dionis accomplice and tutor **Silen** (lat. *Silenus*) was mounted on an Ass. This 'foster father', teacher and companion of Leivino Dionis is a forest Spirit, but is often, and incorrectly, thought of as an elderly satyr. Silen is usually represented either as dignified and musical, or as an old drunkard. Sometimes he is depicted with the legs and ears of a horse. Yet, the most important characteristic of this highly significant and prominent deity, which could underlie semantically the origin of his name, is that he was a "waterman". He is believed originally to have been 'a water spirit' associated with sacred springs. Silen was an incarnation of fluid, a water-man, who might change at any time again into fluid from which he sprang [...] This aged woodland semi-god, one of the '*Sileni*' has been abundantly identified with water. But the Phrygians did more than this, they frequently identified all the '*Sileni*' with the watery element.



Above: image of Silen on a silver coin from the island of Naxion, circa 410 BCE; and Silen riding on a donkey, a marble figurine from the ancient city of Stobi in Republic of Macedonia

The Phrygian Silen (Lat. *Silenus*) is characterized as the father of the Satyrs, in fact he is represented as an Asia Minor satyr and the constant companion and possibly foster-father of the originally Macedonic deity Leivino Dionis, the youthful and beautiful god of wine. Silen is a jovial old man entrusted with the education of Leivino Dionis. He is hairy with a big belly and is both a drunkard and a prophet. He rides a donkey, has a large wine skin slung over his shoulder, and the ears and tail of a donkey. In fact, *Silen* came from Brygia too, and may have been Leivino Dionis' actual father. Silen often accompanies Leivino Dionis as he travels but he also has his

own rascally adventures; Midas was the infamous king of Phrygia in Asia Minor who was cursed with the Golden Touch; while Midas was entertaining Silen, he was granted a wish by the wily spirit; Midas foolishly wished that everything he touched would be turned to gold; when Midas found that his food was also turned to gold, he renounced the wish which Silen had inflicted upon him and by washing his hands in the river *Paktolus* (lat. *Pactolus*) he lost his golden touch. And the river *Paktolus* has had golden sand ever since. Silen was entrusted with the education of Leivino Dionis, and traveled the world with him, as his constant companion. He is a wise, dignified, and learned prophet, although usually found in some advanced state of intoxication. It must be admitted that the very factor that led to a significant enhance in the concept of ‘deity’ was the creation of a beverage that was capable not only of “stealing the mind”, but to elicit prophetic inner voices (Silen in fact prophesied only after consuming certain amount of intoxicating drinks).



Leivino Dionis and Silen were inseparable part of the ancient Aryan-Belasgian-Macedonic pantheon, deities known as the *Cabeirs*¹¹⁰, who were especially respected in Macedonian sanctuaries in Dion, Thebes, isle of Samothrace, and Lemnos. In 326 BCE, on the banks of the river *Hiphes* in India, Alexander III of Macedon erected 12 stone cabeirs dedicated to the 12 *Cabeiri*, the all great gods of Macedon, and dedicated a temple to them.

¹¹⁰ *Cabir, caber* – a roughly trimmed tree trunk, usually used for wooden-made totem poles of Pagan/Pelasgian deities.



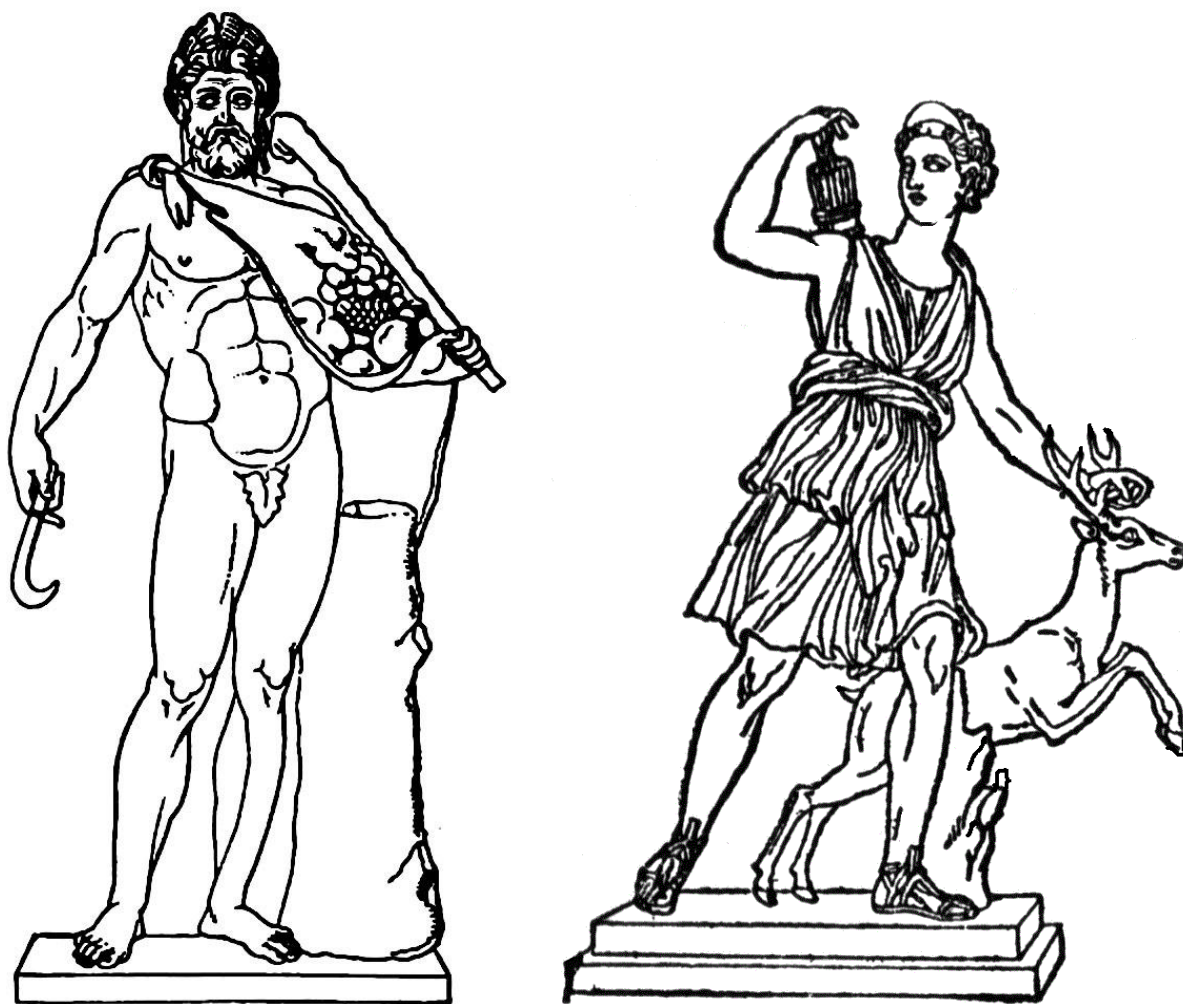
Left: **Bronze Maenad from Tetovo, Republic of Macedonia. 6th century BCE, dressed with panther skin**

Below: **Satyr statuette found at Plaošnik in Ohrid. Republic of Macedonia, 4th-3rd century BCE**



In the later period Silen is still to be found as *Silvan* (Lat. *Silvanus*) in the traditions of Dalmatians, Istrians, and Liburni (Macedonic tribes on the coast of the Adriatic Sea, all renamed as ‘*Illyrians*’ by the Romans), as well as the Gaul and Panonians. Especially in Matia and Dalmatia hundreds of inscriptions dedicated to this deity were found. For example *Silvanus Communis* is known from a single dedication from Salona (*ILJUG* 2058), where the dedication is found mentioning an unknown god and *Silvanus* with the attribute *Conservator*. In three inscriptions, two from Danilo near Šibenik (*ILJUG* 175; *CIL* 3.9867=*ILJUG* 176) and one from Bosansko Grahovo (*CIL* 3.14970) he is also referred to as Me(s)sor (the harvester). Nevertheless, finds from the last two decades show that geographic division is not as clear as it has been in the past, although “Pan-Silvanus” still dominates coastal regions and the “Youthful” Silvanus appears more frequently in the hinterland (Perinić, Muratović 2009: 248-253). The argument that Silvanus in Dalmatia is an indigenous divinity, an “Illyrian deity”, or a “tribal god of the Delmatae”, appears stronger on a first sight. Silvanus in Matia and Dalmatia shows significant differences in visual representations from Silvanus elsewhere, and he was worshipped mostly by peoples of indigenous origins. An overwhelming number of images and dedications are found in the region where archaeologists located a distinctive Iron Age central Dalmatian archaeological culture (Čović 1987). His appearance is generally the same like the original Silen, represented as mature bearded male divinity, with pointy ears, and often ithyphallic. In this local version he was the god of woods or garden-god, accompanied by Nymphs (Lat. *Nimphae Fontanae* – watery and/or *Nimphae Silvestrae* – forestal nymphs). He was also connected to *Diana*, the Moon-goddess of nature and woods. Roman *Diana* was initially just another syncretization of the hunting goddess, associated

with wild animals and woodlands. Only later through Roman narrative she became a moon goddess, supplanting the Titan goddess Luna. Nevertheless, the overall iconography of Silvanus, Diana and the Nymphs developed in Dalmatia under Macedonic and Dionisiac traditions. When the Romans conquered Dalmatia they also adopted the cult of *Silvanus*, but changed his appearance into younger looking deity, which was also seen as *Mercury*.



Above: ***Silvan (Silen) and Diana***

This was the ending time for the primordial stage of Animism and Totemism, and passing point from the Great Mother Goddess cult to male-dominated pantheons. It was also the extinction time for many animal species, which were indiscriminately hunted down, not by necessity, but for sole reason of ecstatic pleasure and sacrificial tribute to the gods.¹¹¹ Like in Egypt, where the feared animals became the great enemies of the gods - Egypt mythology recounts the legend of the

¹¹¹ The last remnants of these Paleolithic rituals of animal sacrilege are to be observed still in the Spanish “*Corrida*” bullfighting. Typically, the bull is tormented with darts stuck into its neck, and the matador then baits it with a red cape and attempts to kill it with a sword-blow beneath the shoulder blade.

cosmic serpent 'Apop', which constantly threatens to swallow the sun-god *Dionis/Osiris* (i.e. *Orion*), and thus forces him to be on his guard and to stay high in the heavens. Silen or "Pan" today is mimicked and celebrated as „St. Nicholas“, or „Santa Claus“, a distant shadow of the old strong and savage Silen, bearer of the Golden Age lost traditions and wisdom...



THE DESTRUCTION OF THE DIONISIAC-SERAPIS RELIGION

When the Macedonian emperor Constantine I made Christianity the official religion of the Roman empire, he still permitted the other religions to exist, although without the state funding that now was given to the orthodox christians exclusively. His successors continued this policy until the accession of the emperor Theodosius I to the throne in AD 379. On 27 February of the year AD 381 he promulgated the infamous *Cunctos Populus Edict* which not only outlawed all non-christian religious practices but also all christian sects which did not adhere to the Nicene creed as professed by the bishops of Rome, Constantinople and Alexandria! Thus commenced a systematic persecution of all non-orthodox christians and, subsequently, all the Pagans across the empire. This policy of bigotry and intolerance was continued thereafter, not only by the emperors but also by the later Papacy in Rome up to and through the time of the religious wars of the European Reformation in the 16th and 17th centuries. An English translation of this edict is as follows: *"It is our desire that all the various nations which are subject to our Clemency and Moderation, should continue to profess that religion which was delivered to the Romans by the divine Apostle Peter, as it has been preserved by faithful tradition, and which is now professed by the Pontiff Damasus and by Peter, Bishop of Alexandria, a man of apostolic holiness. According to the apostolic teaching and the doctrine of the Gospel, let us believe in the one deity of the Father, the Son and the Holy Spirit, in equal majesty and in a holy Trinity. We authorize the followers of this law to assume the title of universal Christians; but as for the others, since, in our judgment they are foolish madmen, we decree that they shall be branded with the ignominious name of heretics, and shall not presume to give to their conventicles the name of churches. They will suffer in the first place the chastisement of the divine condemnation and in the second the punishment of our authority which in accordance with the will of Heaven we shall decide to inflict."* (Codex Theodosianus XVI.1.2)

Initially, Theodosius applied the edict to non-orthodox christians and was fairly tolerant of the pagans, for he needed the support of the influential pagan ruling class at Rome and elsewhere. However, within a few years, he also began to persecute the pagans with great severity. His first attempt to inhibit paganism was in 381 when he reiterated Constantine's ban on animal sacrifice. In 384 he prohibited haruspicy on pain of death, and unlike earlier anti-pagan prohibitions, he made non-enforcement of the law by Magistrates into a crime in and of itself!

In 388, Theodosius sent prefects to Syria, Egypt, and Asia Minor for the purpose of breaking up pagan associations and the destruction of their temples. In 389, he declared that all Pagan feasts that had not yet been changed into christian ones were now to be workdays. In 391, he reiterated the ban on blood sacrifice and decreed that *"no one is to go to the sanctuaries, walk through the temples, or raise his eyes to statues created by the labor of man."* Temples that were thus closed could be declared "abandoned." Accordingly, Bishop Theophilus of Alexandria immediately applied for permission to demolish the Serapeum site and cover it with a Christian church. This type of action received general sanction, and the mithraea of many pagan temples were converted into the crypts of new 5th century churches throughout the entire Roman Empire. Theodosius personally participated in some of these actions by Christians against major Pagan sites up until the time of his death in 395.

One of the most significant acts of anti-pagan violence was the destruction of the gigantic Serapeum Temple complex in Alexandria (including its great library) by soldiers and local christian citizens in AD 391. The great English historian Edward Gibbon in his monumental work entitled "The Decline and Fall of the Roman Empire" Vol. I, in Chapter 28 provides this description: *"The temple of Serapis at Alexandria - In this wide and various prospect of devastation, the spectator may distinguish the ruins of the temple of Serapis, at Alexandria. Serapis does not appear to have been one of the native gods, or monsters, who sprung from the fruitful soil of superstitious Egypt. The first of the Ptolemies had been commanded, by a dream, to import the mysterious stranger from the coast of Pontus, where he had been long adored by the inhabitants of Sinope; but his attributes and his reign were so imperfectly understood, that it became a subject of dispute whether he represented the bright orb of day, or the gloomy monarch of the subterraneous regions. The Egyptians, who were obstinately devoted to the religion of their fathers, refused to admit this foreign deity within the walls of their cities. But the obsequious priests, who were seduced by the liberality of the Ptolemies, submitted, without resistance, to the power of the god of Pontus: an honorable and domestic genealogy was provided; and this fortunate usurper was introduced into the throne and bed of Osiris, the husband of Isis, and the celestial monarch of Egypt. Alexandria, which claimed his peculiar protection, gloried in the name of the city of Serapis. His temple, which rivaled the pride and magnificence of the Capitol, was erected on the spacious summit of an artificial mount, raised one hundred steps above the level of the adjacent parts of the city, and the interior cavity was strongly supported by arches, and distributed into vaults and subterraneous apartments. The consecrated buildings were surrounded by a quadrangular portico; the stately halls and exquisite statues displayed the triumph of the arts; and the treasures of ancient learning were preserved in the famous Alexandrian library, which had arisen with new splendour from its ashes. After the edicts of Theodosius had severely prohibited the sacrifices of the Pagans, they were still tolerated in the city and temple of Serapis; and this singular indulgence was imprudently ascribed to the superstitious terrors of the Christians themselves: as if they had feared to abolish those ancient rites which could alone secure the inundations of the Nile, the harvests of Egypt, and the subsistence of Constantinople.*

Its final destruction, in AD 391. At that time the archiepiscopal throne of Alexandria was filled by Theophilus, the perpetual enemy of peace and virtue; a bold, bad man, whose hands were alternately polluted with gold and with blood. His pious indignation was excited by the honours of Serapis; and the insults which he offered to an ancient chapel of Bacchus convinced the Pagans that he meditated a more important and dangerous enterprise. In the tumultuous capital of Egypt, the slightest provocation was sufficient to inflame a civil war. The votaries of Serapis, whose strength and numbers were much inferior to those of their antagonists, rose in arms at the instigation of the philosopher Olympius, who exhorted them to die in the defence of the altars of the gods. These Pagan fanatics fortified themselves in the temple, or rather fortress, of Serapis; repelled the besiegers by daring sallies and a resolute defence; and, by the inhuman cruelties which they exercised on their christian prisoners, obtained the last consolation of despair. The efforts of the prudent magistrate were usefully exerted for the establishment of a truce till the answer of Theodosius should determine the fate of Serapis. The two parties assembled without arms, in the principal square; and the imperial rescript was publicly read. But when a sentence of destruction against the idols of Alexandria was pronounced, the Christians sent up a shout of joy and exultation, whilst the unfortunate Pagans, whose fury had given way to consternation, retired with hasty and silent steps, and eluded, by their flight or obscurity, the resentment of their

enemies. Theophilus proceeded to demolish the temple of Serapis, without any other difficulties than those which he found in the weight and solidity of the materials, but these obstacles proved so insuperable that he was obliged to leave the foundations, and to content himself with reducing the edifice itself to a heap of rubbish, a part of which was soon afterwards cleared away, to make room for a church erected in honour of the Christian martyrs. The valuable library of Alexandria was pillaged or destroyed; and near twenty years afterwards, the appearance of the empty shelves excited the regret and indignation of every spectator whose mind was not totally darkened by religious prejudice. The compositions of ancient genius, so many of which have irretrievably perished, might surely have been excepted from the wreck of idolatry, for the amusement and instruction of succeeding ages; and either the zeal or the avarice of the archbishop might have been satiated with the rich spoils which were the reward of his victory. While the images and vases of gold and silver were carefully melted, and those of a less valuable metal were contemptuously broken and cast into the streets, Theophilus laboured to expose the frauds and vices of the ministers of the idols: their dexterity in the management of the loadstone; their secret methods of introducing an human actor into a hollow statue; and their scandalous abuse of the confidence of devout husbands and unsuspecting females. Charges like these may seem to deserve some degree of credit, as they are not repugnant to the crafty and interested spirit of superstition. But the same spirit is equally prone to the base practice of insulting and calumniating a fallen enemy; and our belief is naturally checked by the reflection that it is much less difficult to invent a fictitious story than to support a practical fraud. The colossal statue of Serapis was involved in the ruin of his temple and religion. A great number of plates of different metals, artificially joined together, composed the majestic figure of the deity, who touched on either side the walls of the sanctuary. The aspect of Serapis, his sitting posture, and the sceptre which he bore in his left hand, were extremely similar to the ordinary representations of Roman god Jupiter. He was distinguished from Jupiter by the basket, or bushel, which was placed on his head; and by the emblematic monster which he held in his right hand; the head and body of a serpent branching into three tails, which were again terminated by the triple heads of a dog, a lion, and a wolf. It was confidently affirmed that, if any impious hand should dare to violate the majesty of the god, the heavens and the earth would instantly return to their original chaos. An intrepid soldier, animated by zeal, and armed with a weighty battle-axe, ascended the ladder; and even the Christian multitude expected with some anxiety the event of the combat. He aimed a vigorous stroke against the cheek of Serapis; the cheek fell to the ground; the thunder was still silent, and both the heavens and the earth continued to preserve their accustomed order and tranquillity. The victorious soldier repeated his blows: the huge idol was overthrown and broken in pieces; and the limbs of Serapis were ignominiously dragged through the streets of Alexandria. His mangled carcass was burnt in the amphitheatre, amidst the shouts of the populace; and many persons attributed their conversion to this discovery of the impotence of their tutelar deity. The popular modes of religion, that propose any visible and material objects of worship, have the advantage of adapting and familiarising themselves to the senses of mankind; but this advantage is counterbalanced by the various and inevitable accidents to which the faith of the idolater is exposed. It is scarcely possible that, in every disposition of mind, he should preserve his implicit reverence for the idols, or the relics, which the naked eye and the profane hand are unable to distinguish from the most common productions of art or nature; and, if, in the hour of danger, their secret and miraculous virtue does not operate for their own preservation, he scorns the vain apologies of his priests, and justly derides the object and the folly of his superstitious attachment. After the fall of Serapis, some hopes were still entertained by the Pagans that the Nile would

refuse his annual supply to the pious masters of Egypt; and the extraordinary delay of the inundation seemed to announce the displeasure of the river-god. But this delay was soon compensated by the rapid swell of the waters. They suddenly rose to such an unusual height as to comfort the discontented party with the pleasing expectation of a deluge; till the peaceful river again subsided to the well-known and fertilising level of sixteen cubits, or about thirty feet.”



MATERIAL, LINGUISTIC AND GENETIC EVIDENCE OF LEIVINO DIONIS CULT



Above: **Bronze bull-horned head of young Leivino Dionis. Archaeological Museum of Republic of Macedonia**

One of the strongest material evidences of the Leivino Dionis' cult Macedonic origin is the 'Askos' - a zoomorphic terracotta-made vessel, shaped like the primitive goatskin and sheepskin

containers.¹¹² In the early stages of the wine manufacturing initially were used these leather goatskin sacks, designed for transportation and storage of wine and other substances and goods. The clay-molded shape of the *Askos* was the exact imitation of the shape of these goatskins, used like a bags for storage of liquids and other goods. Moreover, the *Askos* had the ropes or leather bands that pass through the apposite attachment extensions, in order to be carried on the back, or



hanged on the wall or roof. So far these primitive terracotta vessels (dated around 7000-6500 BCE) - in all different portable sizes - are most frequently found in Macedonia, underlining the advanced autochthonous technology used in the early stages of the wheat and wine production (evidenced by the organic traces discovered in some of them), as early as the middle Neolithic Age.

This animal like ‘four-legged’ shape also finds its resemblance in another item made of goat or sheep skins, that serve to produce sound – the Macedonian Bagpipes, “Gajda” in plain Macedonian, a typical ancient folk-music instrument with reed, wooden or horn pipes.

¹¹² The integration of textual and archaeological data has led to fruitful results to the knowledge that in the early manufacture of the wine initially were used leather goatskin-made vessels designed to make and store wine. These were called “*zalmos*” by Macedonians. Hence, the name *Zalmoxis* - wine deity of Macedonic tribes, which W. K. C. Guthrie identified with authentic Macedonian *Dionis*.



Leivino Dionis was often represented as dressed in "a black goat-skin" and horned. In other words, not only was he accompanied by a choric band of semi-goats, but to some extent he can be said to represent a goat in the village (*kome*) tradition. We can thus understand why annual competitions were held in honour of the wine-god and included a 'satyr play' (*satyrikon*), which originally meant 'a hymn' (*ode*) in honour of the goat. It is thus feasible that one of sources that later culminated in the figure of Leivino Dionis was a prehistoric village goat-god¹¹³, a distant echo of prehistoric Horned God who symbolized the season of vintage and vegetable growth. These early religious ideologies, as those of the modern agriculture communities that came into existence at the time of the Middle and Late Neolithic transition, have remained with us ever since. They also put forward serious arguments about the lower limit of dating of the Leivino Dionis cult, that preceeds the 1st millennium BCE timeframe given by the conventional historiography.

The various other animal species that were also depicted in form of vessels, indifferently of the purpose for which different Askos vessels served, are the clear remnants of the totemic art. The Dionisiac cult animalistic attributes are naturally recognizable through the totemic semblances of these most ancient vessels. The animal-shaped Askos vessels also match perfectly the last stages of the hunter-gatherers Animistic Era in the Neolithic and Early Bronze Age. Nevertheless, it must

¹¹³ The goat is mentioned in Dan.VIII: 5, as the symbol of the Macedonian empire.

be noted that their presumed early use as a "totemic emblem", even though very associatively suggestive, is rather unattested. But these Dionisiac compositions continued to be repeated and perfected more and more, in the sophisticated terracotta and bronze vessels that spread across the whole Mediterranean world in the Archaic and Classical era. The typical anthropomorphic motives with maenads, satyrs and wild animals remained easily recognizable throughout all the stages of the technological progress.



Above: **4th century BCE askos from Apuglia, Italy, and Derveni golden plated bronze krater from Aegean Macedonia**

As we can see from the artifacts, their elaborate decoration constitutes a hymn to the god Leivino Dionis, to his omnipotence over nature and to his power in both life and death. Surrounding the Dionisiac scenery are the followers, maenads, some carried away by their orgiastic dance, while others sit atop of the shoulder of both the askos and the wine crater. Mythical figures, tamed and wild animals, wine and ivy-branches, adorn all the vessel's surfaces. The panther, a totem animal sacred of the god, always stands near or behind Leivino Dionis, like on the golden-plated bronze krater.



Another important symbol of his cult was also the thyrsus he carries, and the *kantar*, a large two-handled goblet. The pinecone that tipped Leivino Dionis's Thyrsus linked him to earth goddess Kibela (Lat. *Cybele*), another Brygo/Phrygian primordial deity. In preliterate times, by the time of Homer, word "*Thyrsus*" and its original meaning was nearly lost. However he gives us the pre- or non-"Greek" substitute word – "*Aigaion*", using folk etymology and interpreted it as "stronger than others", and accordingly the first Macedonian capital was – Aigaia. This phallic scepter tipped with a pinecone (symbolizing pineal gland/third eye) was also his emblem, and is regularly found across whole Macedonia.



Above: **some the ancient pinecone monuments discovered in the city of Skopje, Republic of Macedonia**

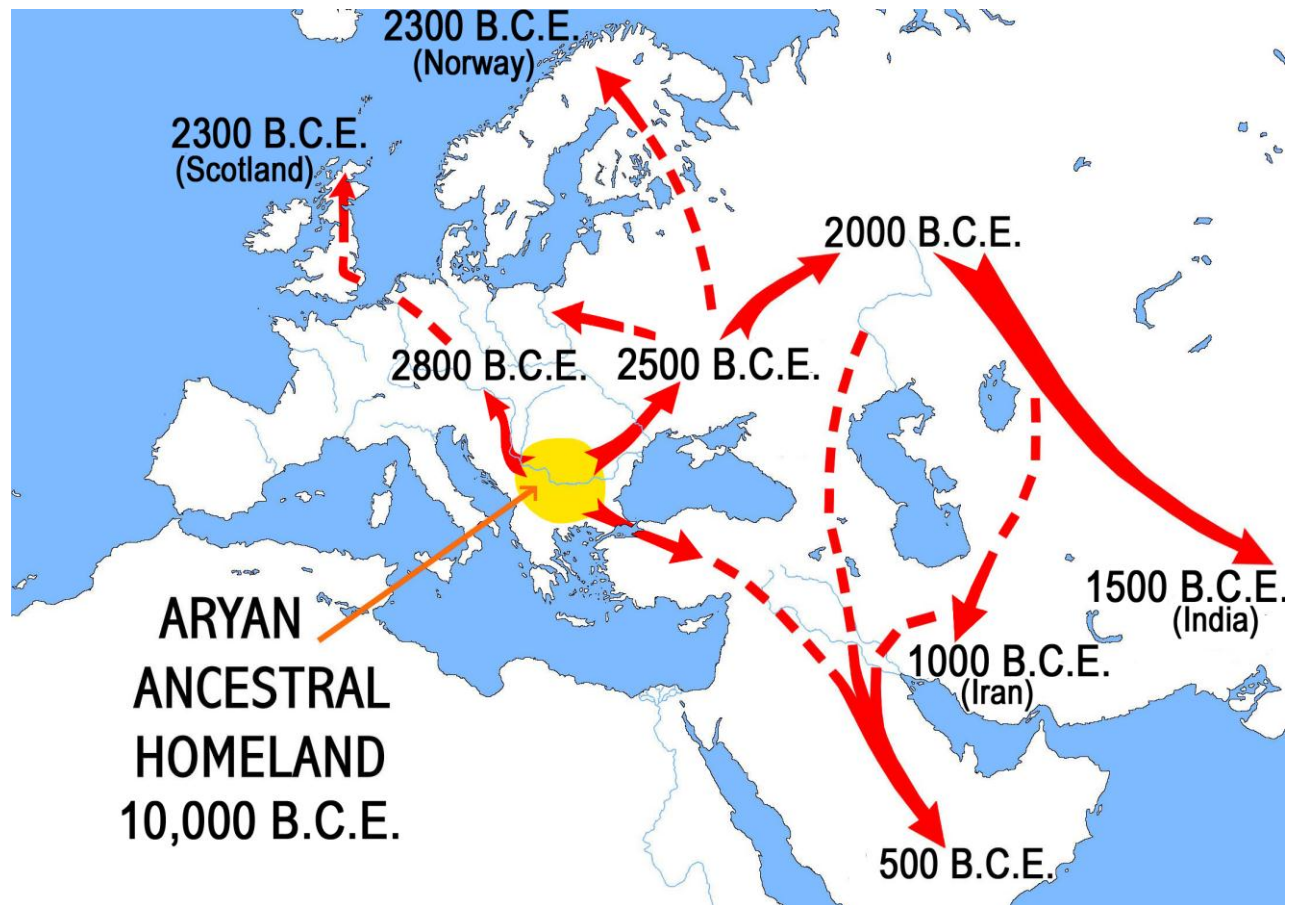
Having mentioned the apparent syncretism of Phrygian *Sabazios* with *Leivino Dionis* during the Macedonic era, it is worth noting the indigenous Phrygian aspects of the cult to draw a distinction. As this was (on the whole) a mystery cult and was not written about by indigenous authors, we only have limited epigraphic and artistic (sculptural) evidence to call upon, and most of this during the period of Roman influence following the 2nd century BCE. The most common Phrygian imagery associated with *Sabazios* are stone stela depicting him as a horseman - not a feature seen in Dionisian imagery of earlier date. This is understandable because the horses in fact were not used for riding until historic times. Simply, their size at the prehistoric times wasn't suitable for riding yet.

The god was also addressed as Hittite god *Tarhun* as sometimes 'the Thunderer' (Lat. *Bromius*) – a onomatopoeic epithet reflecting not only his divine relationship to the Heavens, but also the sonorous after-effects of intoxication on those who participated in the rituals. This same thunder-onomatopoeic epithet later was equally applied on the “Slavic” thunderer *Perhun*.

Furthermore, the Macedonic word ‘Vino’ - *wine* in Macedonian language, is similar to Dacian word *vin*, Hittite *wi--ya-na-a*, Mycenaean *wo-i-no*, Latin *vinum*, Pylosian dialect *we-je-we*, Luwian *wintar/winiyanda*, and Cretan dialect genitive *foino*, i.e. *φοῖνω*, thus firmly underlining the Macedonic origin of the wine-god *Leivino Dionis* consisted in his Macedonian name testified by Hesychius of Alexandria.

And at the end there's also the new insight offered by the genealogy, and constantly updated.

Among the majority of Indo-European population from the male line the genetic makeup is dominated by various subclades of the Y-chromosome haplogroup R, while the speakers of "*Germanic*" languages present with an exceptionally high percentage of haplogroups I1 and I2b, presumably used to prevail among the pre-Indo-European population of Europe. And today it is proven beyond any doubt, by the genealogic researches of the genetic mutations in the past, and it is widely known that the haplogroups I1 and I2b originated in the Balkans some 17,000 years ago.



This radial migrational pattern from the Macedonian Peninsula can be found again and again across whole Europe. Such an examples are the huge bronze wine krater from Vix, or the famous Gunestrup cauldron, forged somewhere in ancient Macedonia around 150 BCE, and following the migrating routes it arrived in Denmark where it was discovered in 1891.



Above and below: two of the 12 silver plates from the famous Gundestrup cauldron, dated 150 BCE; according to the most experts it is believed that it was forged in the Balkans with traditional “Scythian/Thracian” metalworking skills. The sacred bull, ivy, and whole plethora of wild animals surrounding this ‘Horned God’ suggest its strong Dionisiac attributes¹¹⁴



¹¹⁴ Gundestrup Cauldron origin: “Gundestrup cauldron: Its tale from Balkans to Denmark”: https://www.historicmysteries.com/gundestrup-cauldron/?fbclid=IwAR3okXoAcL8Vju2vlcafV6pzBoj7CSoBeLFmScgBVfVxr_3-m7wt9cXBv1k



How to interpret all these parsed archaeological, traditional and genetic facts? Do they give rise to hypothesis about Proto-Macedonians moved in the historical time to the civilizations around the Aegean Sea, and settled nearly all its major cities? The idea of Proto-Macedonic homeland of Leivino Dionis in the Aegean mainland zone of the Upper Vardar river valley could be strongly supported by the observation of his ancestral home toponyms. For example - the Mt. Šar (Lat. *Scardus*; anglicized: *Shard/Shear*; hence Lake *Scadar* too), i.e. “*Colorful mountain*” is still called by the very same Macedonic name after at least 3000 years; the name of the ancient city of Belazora (Lat. *Bilazora*), i.e. “*White-dawn*” from the 6-5 century BCE still means ‘White-dawn’ in plain Macedonian after at least 2500 years; ancient name of the city of Stena (today *Demir Kapia* gorge) until today still means the same in plain Macedonian - “*Rock*” (i.e. ‘*Stone*’); etc. The very (pejorative) name “*Barb-Aryans*” (i.e. *Barbarians*), surprisingly for the conventional historiography wannabes - discovers their distinguished noble origin - as the prehistoric populace which was the founder and gave the birth of the first known civilization. They gave the names to the early Indo-European terminology, going back, with the Macedonian rearrangement, to the characteristic terms of Indo-European cultural vocabulary. This Pre-Indo-European linguistic substrate is the source that influenced the Proto-Macedonic language, and later the Upper High Macedonic and Old Macedonian (later renamed into ‘*Old Church Slavonic*’), and has a very peculiar linguistic role in the whole Indo-European language family. Importantly, certain number of evidences show that the mountainous Upper Macedonia region (i.e. Paionia) was the cradle-area

praised as the Macedonian ancestral homeland. Regarded as *country of giants - peloros*, situated to the north of the coastal Lower Macedonia. A country that gave the first deified ancient kings, the fathers of gods and *Belasgians* (Lat. *Pelasgians*). This was also the ancient legendary "*Hyperborea*", before the distances of the old world were shortened by the more developed means of transportation and communication.

And lets rediscover and put a strong accent once again on the true etymology of the misinterpreted word "*Barbarian*" (Lat. *Barbarus*), a term which many ancient and modern historians used to describe the Macedonians: *Barbarian* (i.e. *Barb-Aryan*) from 'Barbed' (bearded; see Italian '*barba*' - beard)¹¹⁵, but also in corrupted transliteration became to mean "*Blubbering*" [onomatopoeic, '*Brbori*' in plain Macedonian]¹¹⁶ i.e. 'not intelligible, unclear', 'speaking other language' + 'Aryan' - thus '*Bearded*' and/or '*Blubbering Aryan*', exactly as Leivino Dionis, Silen, and most of the cheerful and often drunk Macedonians as they appeared to be...



¹¹⁵ Beard - a growth of hair on the chin and lower cheeks of a man's face; origin: Old English; related to Dutch *baard*, German *Bart*, Italian *Barba*.

¹¹⁶ <http://www.makedonski.info/show/%D0%B1%D1%80%D0%B1%D0%BE%D1%80%D0%B8/%D0%BD%D0%B5%D1%81%D0%B2>

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